

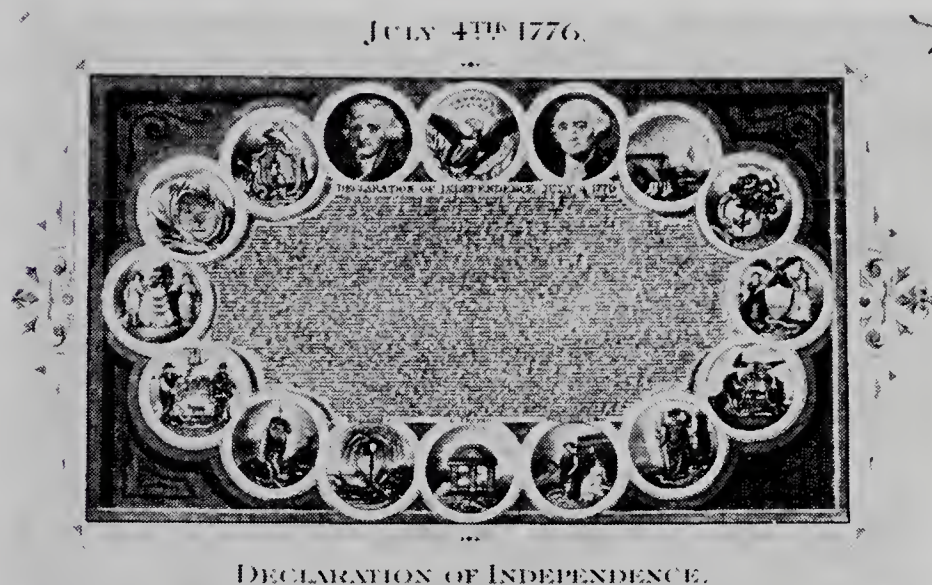
Winter, 1969

Vol. 26, No. 1

Whole No. 101

# The Essay-Proof Journal

Devoted to the Historical and Artistic  
Background of Stamps and Paper Money



A miniature engraving in actual size of the Declaration of Independence by Charles Toppan, printer of U. S. bank notes and stamps. An illustrated history of his work begins on Page 3.

Official Journal of The Essay-Proof Society

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## From A to Z

<b>Adler</b>	<b>Jenny</b>	<b>Steinway</b>
<b>Barkhausen</b>	<b>Kirkman</b>	<b>Trickey</b>
<b>Caspary</b>	<b>Lichtenstein</b>	<b>Urquhart</b>
<b>Dale</b>	<b>Moody</b>	<b>Van Elkan</b>
<b>Elkins</b>	<b>Noonan</b>	<b>Williams</b>
<b>Fleckenstein</b>	<b>Orville</b>	<b>X**</b>
<b>Geldert</b>	<b>Porter</b>	<b>Yuile</b>
<b>Hoffman</b>	<b>Quinn</b>	<b>Zimmerman</b>
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# The Essay Proof

## Journal

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January, July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P. M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.



# Charles Toppan of Bank Note Fame

By Thomas F. Morris

The two intriguing specimens of miniature engravings illustrated in this article attracted my attention as a collector of essays and proofs. In the files of early bank note engravers these engravings are usually found retained by them as being unique, the only ones of their kind and being without equal in execution. It developed that they were the work of Charles Toppan, the eminent 19th Century bank note engraver. Further search disclosed a scarcity of information on his life and work. No biography has ever been written; nevertheless we can assume that Charles Toppan, like other men in later years in the same profession, did keep a record of his career of more than forty-seven years, from the period of his apprenticeship as a script letter engraver to elevation to the presidency of the American Bank Note Co.



Charles Toppan



It is recorded he was born in Newburyport, Massachusetts on February 10, 1796. It could be that his family relationship to Jacob Perkins, the early engraver and inventor, also of Newburyport, directed his attention as a youth toward engraving.

Perkins had established himself in Philadelphia, and it was there that he became associated with a group of engravers, men involved in both commercial and bank note work. He had already won a reputation for designing machinery for labor-saving devices and with this background became interested in improving similar labor-saving devices in the mechanical process of intaglio line engraving.

This project was successfully solved by his inventive mind which brought forth the transfer press, the hardened steel roller die and the stereotyped steel plates that revolutionized the bank note engraving and printing industry.

Perkins was at the time associated with Murray, Draper, Fairman & Co. and while with them saw an opportunity for Charles Toppan to come to Philadelphia as an apprentice engraver. Under the tutelage of Gideon Fairman his rise was rapid, for we find that upon the death of Fairman in 1827 he was admitted to the firm of Draper, Toppan, Longacre & Co. Many changes in bank note personnel of the Company took place during these early days, and we can only rely upon what has been published as to Charles Toppan's connections with firms from 1835 on to his last position with the American Bank Note Co. The research made by Clarence W. Brazer into these early engraving establishments as published in the *Collectors Club Philatelist* is given below.

The firms in direct succession were the following:

- 1830 to 1833, Charles Toppan & Co.
- 1833 to 1835, Draper, Toppan, Longacre & Co.
- 1840 Draper, Toppan & Co.
- 1845 Toppan, Carpenter & Co.
- 1849 Toppan, Carpenter, Casilear & Co.
- 1854 or 1855, Toppan, Carpenter & Co.
- 1858 American Bank Note Co.

## Toppan Goes to London with Perkins and Later Returns to Form His Own Company

Charles Toppan, while with the firm of Murray, Draper, Fairman & Co., must have exhibited marked ability, for we find that at an age of 23 he accompanied Jacob Perkins to London as his chief engraver to establish a bank note firm in the British Isles. He remained in England a number of years and after returning to America he formed his own firm in 1830 under the title of Charles Toppan & Co.

The nation's growth east of the Alleghenies brought about a surge of new banking institutions not alone in the cities but in smaller communities as well. From 1830 to 1858 and beyond, especially during the periods of Toppan, Carpenter & Co.'s and Toppan, Carpenter, Casilear & Co.'s operations, these companies were in an advantageous position to meet the demand for these banks' requirements for currency issues. Their Philadelphia and New York plants had the necessary personnel to carry through all phases of bank note work.

If we were to enumerate the banks for which the above two companies designed, engraved and printed the required currency, the list would fill many pages. New bond and stock issues of commercial firms were also produced. These two Companies were of formidable size and were most successful in their operations.





A proof sheet of the National Bank of Providence, R. I., \$1, 2, 3, and 5 notes by Toppan, Carpenter, Casilear & Co.





A proof sheet of the Adrian Insurance Co. of Michigan, \$1, 1, 2, and 3 notes by Toppan, Carpenter & Co.





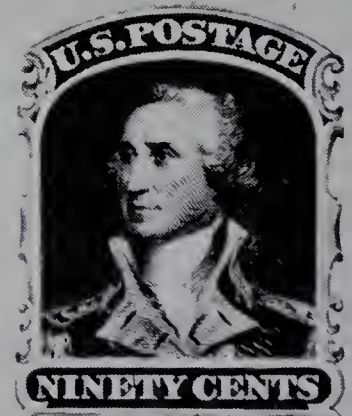
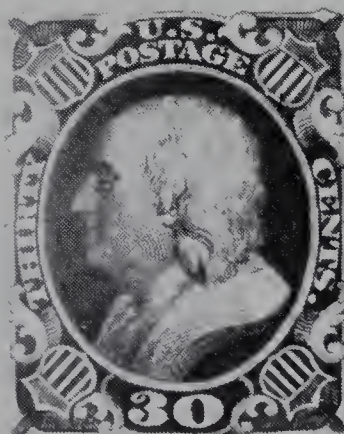
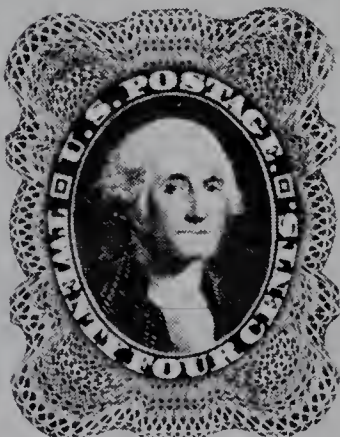
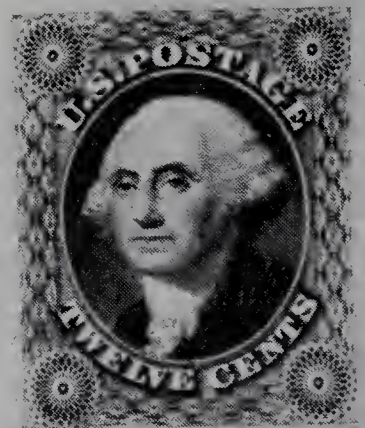
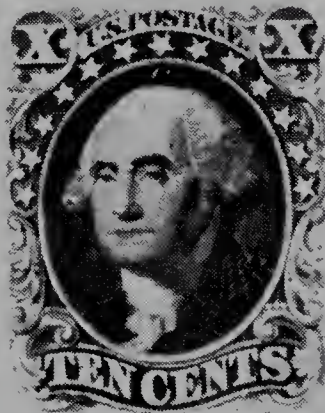
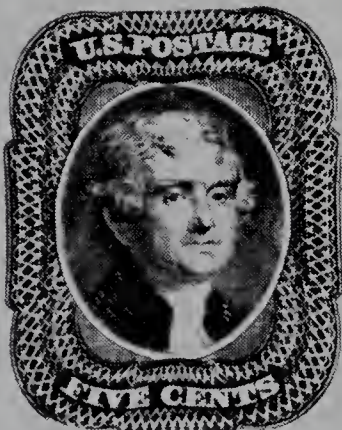
Notes typical of Toppan, Carpenter & Co. and Toppan, Carpenter, Casilear & Co. That of the Bank of Georgetown, S. C. uses the portraits of Franklin and Washington which appeared on the 1c and 3c 1851 U. S. stamp issue.



The three separate specimen notes illustrated here were chosen to depict the unusual artistry in the work of the two Companies. (The Bank of the Commonwealth, New York, is not too well known and few specimens exist.)

The two portraits of Franklin and Washington on the Bank of Georgetown were first given prominence on the U. S. 1851 issue one-cent and three-cent values, which have been so intensely studied by specialists in the philatelic fraternity.

To carry further the work of Toppan, Carpenter, Casilear & Co. in which Charles Toppan took a leading part, we cannot pass over lightly the second (1851) issue of U. S. postage stamps. This issue had a long run of usage and perhaps would have continued well beyond the Civil War period had it not been that many thousands of the different values were still being carried in the post offices of the South.



Proofs of the U. S. 1851 issue produced by Toppan, Carpenter, Casilear & Co.





A view of the Designing and Engraving Room of the printers of the 1851-57 Issue, Toppan, Carpenter, Casselier & Company.

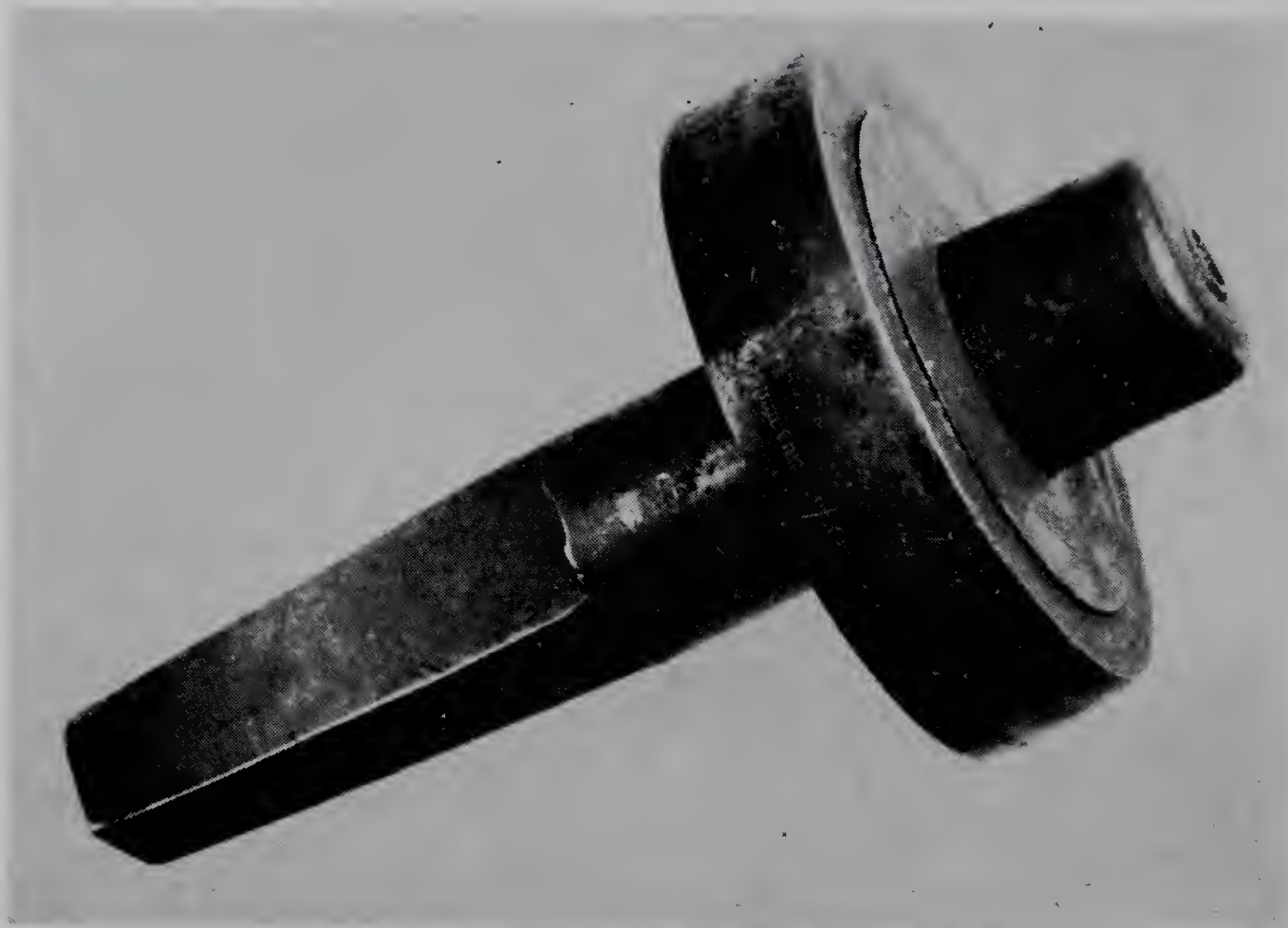
In the employ of this northern bank note company was a portrait engraver, Joseph I. Pease. Little was known about his earlier work, and it was not until nearly a century later that discovery was made that Pease had engraved all the portraits of this issue. The line engraving is most superbly executed; the stamps are classics of the engraving art. (The designs were by Henry Earle, who later was one of the founders of the British American Bank Note Co.)

## Prominent Bank Note Designers and Engravers Associated with the Firm of Toppan, Carpenter, Casilear & Co.

Among the men known to have associated with Toppan, Carpenter, Casilear & Co. were the following:

Charles Toppan, letter engraver  
 Jos. R. Carpenter, designer  
 Samuel H. Carpenter  
 Charles T. Carpenter  
 H. E. Saulnier, letter engraver  
 John W. Casilear, artist-designer  
 William C. Smillie, letter engraver (later founder of British American Bank Note Co.)  
 Henry Earle, designer  
 Felix O. C. Darley, artist (worked on a contractual basis)  
 Nathaniel Jocelyn, artist-designer





**Transfer roll used by Toppan, Carpenter, Casilear & Co.  
in transferring their imprint on bank note and stamp  
sheets (actual size)**

**Toppan Carpenter, Casilear & Co. BANK NOTE ENGRAVERS, Phila. New York, Boston & Cincinnati**

**Photograph of the imprint taken from the above roll by Adrian  
Boutelle, Society photographer**

The names of other bank note men, engravers, transferrers, and the geometrical lathe operators are unknown and will probably never come to light. A bank note or stamp could not be produced were it not for the combined efforts of many artisans who worked behind the scenes. As long as there is an interest in collecting examples of early bank notes and U. S. stamps of Toppan, Carpenter, Casilear & Co., we can feel certain that the name of this great company will be perpetuated.

As we examine the many bank notes produced by this company, we find each note is different in design and style and carries a subject which bears upon the particular industry in which the bank is located. This appeared to be the dominant feature in design.





DECLARATION OF INDEPENDENCE.



DECLARATION OF INDEPENDENCE.

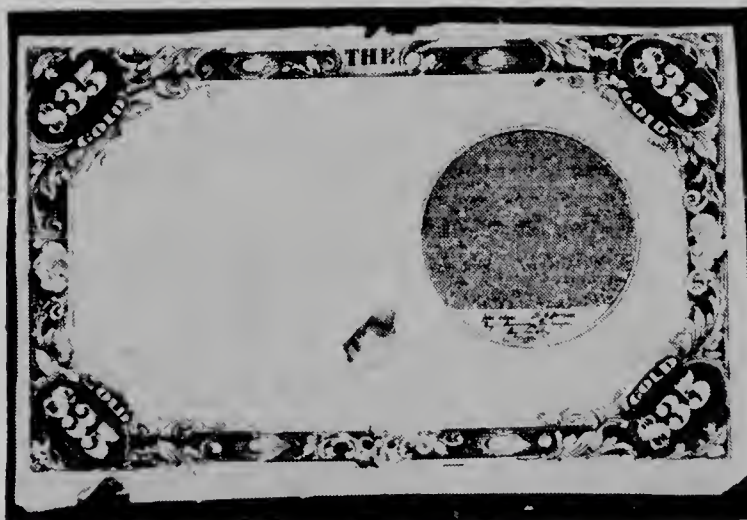
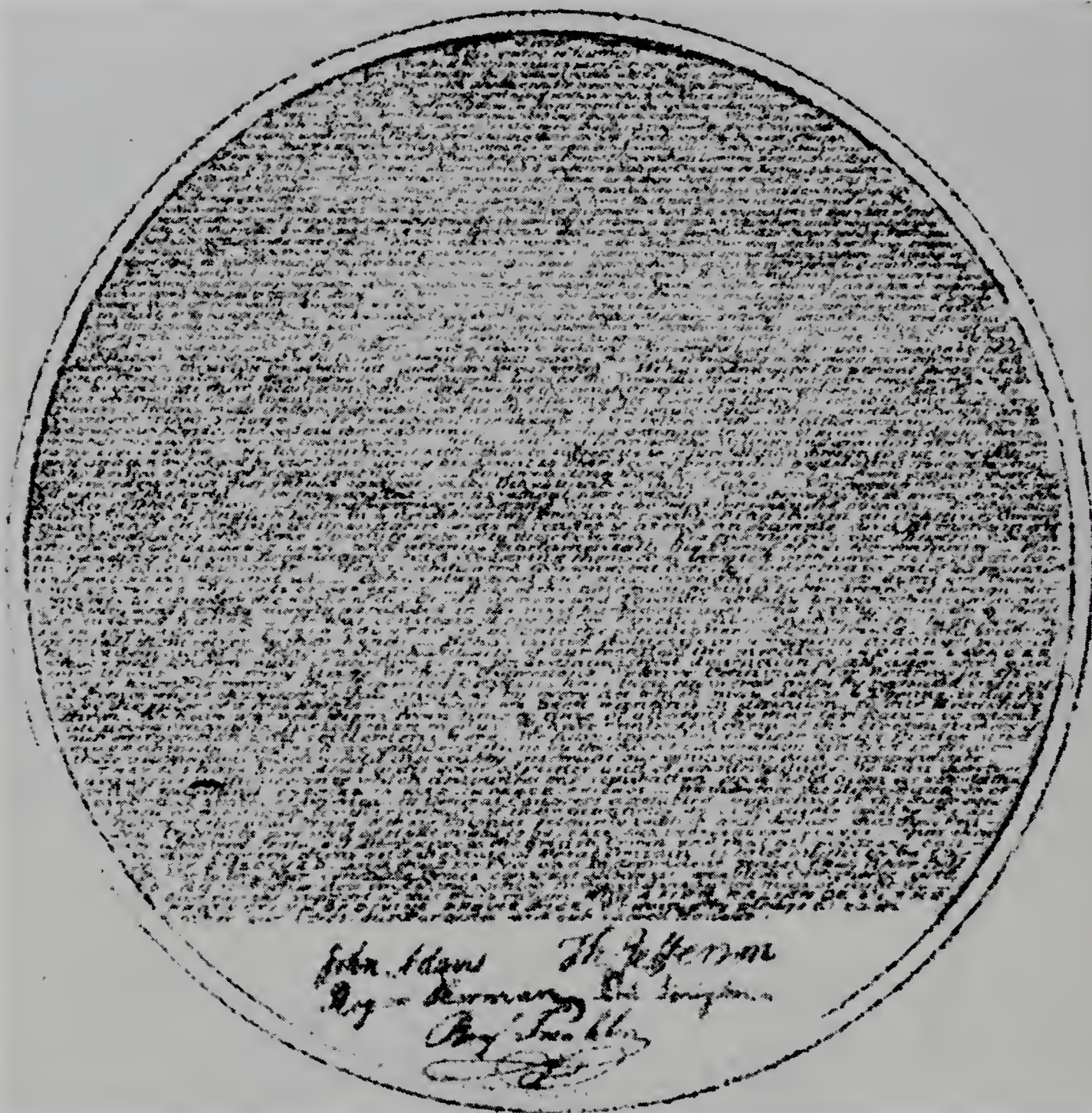
(Top) An enlargement of a miniature engraving of the Declaration of Independence, signed by C. Toppan, July 4, 1840.

(Bottom) Actual size of the engraving

Considering the length of time Charles Toppan was involved in his life's work, little is known regarding his career and the inside history of the Companies with which he was associated. It would be interesting to have such a record in this highly specialized profession to which he devoted his life.

The only evidence we have of his work are two diminutive engravings shown here, both embodying the Declaration of Independence, which bank note men claim to be the most ingenious pieces of engraving ever achieved. As a script engraver Charles Toppan had no equal.





(Top) Another ingenious example of a miniature engraving of the Declaration of Independence by Charles Toppan.

(Bottom) Actual size



In his later years he no doubt gave much time to the managerial affairs of his Companies and by such long experience he was considered highly qualified to be the head of the American Bank Note Co. when the seven independent bank note companies consolidated into it in 1858.

Charles Toppan died November 20, 1874, at Florence, Italy.

## Why Collect Proofs and Essays?

By Robert G. Stone

(The following article is reprinted from *France & Colonies Philatelist*, edited by Mr. Stone.)

Since we have made a number of comments on proofs in the columns of the *Philatelist*, many readers not already initiated in the subject probably have been wondering what it's all about and why does anybody fool around with such things. That is a good question. Although there are many kinds of proofs, whether classified according to their purpose or to their characteristics, basically a proof is a trial imprint, usually made by hand, from a die or a plate in the course of its preparation or before or after its use in printing stamps, for the purposes of checking quality and acceptability, or of testing and selecting colors, inks, paper, etc., or of presentation to officials, filing in archives or museums, etc. Proofs of die or plate material which never was adopted or used for printing stamps in exactly that state are called "essays" in U. S. terminology (introduced by the late Clarence Brazer).

Of what interest and value are proofs and essays to a philatelist? The theory or doctrine which has been promoted by writers on principles of philately and by conventional stamp specialists is that proofs and essays show part of the history of a stamp and also reveal some things about the methods used in its production which otherwise might not be known or determinable. What can proofs and essays might tell us about the origin and history of the stamp? We can itemize some of the things:

1. The character of the die, its shape and size, the technique of the engraver, and the methods of pulling proofs; effects of different papers and inks on the impression, etc.
2. In comparing proofs with the corresponding stamps, one can deduce the changes in the impression resulting from: the process of copying dies and making the plate; from the retouches, re-entries (double transfers), replaced cliches; from transfers, wear in-printing, surfacing and cleaning of plates, makeready, etc.
3. In comparing proofs with essays and stamps, modification of designs, of dies or complete re-engravings, are revealed.
4. Whether numerals were engraved on the original (master) die or on secondary dies, etc.
5. Whether rotogravure printing plates were made from a photo, a painting, or an engraving.
6. Proof sheets or blocks (plate proofs) may assist in plating studies.

These are mostly rather technical matters that generally interest only advanced specialists. So we ask, are there not actually other less esoteric reasons that people collect proofs? Well, yes. Many collectors include a few proofs in their collection merely because they think it contributes to completeness and will add points or prestige to the

(Continued on Page 42)

## Essay-Proof Society Night at The Collectors Club

At their October 16, 1968, regular meeting, The Collectors Club was host to The Essay-Proof Society. The meeting was devoted entirely to exhibits of essays and proofs. Our members filled all 20 frames in the meeting room.

F. Burton Sellers, Vice-President of The Collectors Club, welcomed the fine turnout of members and spoke a few words about essays and proofs. He then turned the meeting over to Dr. Glenn E. Jackson, President of The Essay-Proof Society, who after a few appropriate remarks started the program with a description of his own exhibit. Each member gave a short talk about his exhibit.

### DR. GLENN E. JACKSON EXHIBIT

A very fine group of 32 album pages of large die proofs from the Estate of Robert Savage, the bank note engraver. They were chiefly early 20th century South American countries. The outstanding piece was a large die proof with the portrait of King Alexander of Yugoslavia, which was selected by Tsin Chao, the Chinese engraver, as being, in his opinion, one of the ten best engraved portraits and frames to be found on a postage stamp.

### ROBERT H. PRATT EXHIBIT

Robert H. Pratt showed 32 album pages of Perkins, Bacon large progressive die and large die proofs of Newfoundland. Included in the group were: 1929 issue, six progressive die and one cut-down finished die proofs of the 4c value, six progressive and three finished large die proofs of the 10c value, six progressive and three finished large die proofs of the 30c value; 1932 issue, three progressive and eight finished large die proofs of the 2c value, two progressive and three finished large die proofs of the 6c value, one progressive and three finished large die proofs of the 7c value, two progressive and three finished large die proofs of the 10c value, five progressive and three finished large die proofs of the 15c value; 1937 Long Coronation issue, seven progressive of the 1c value, four progressive die proofs of the 3c value, one progressive die proof of the 7c value, one progressive die proof of the 14c value, four progressive die proofs, one finished large die proof in issued color and one in light green of the 15c value, three progressive die proofs of the 20c value, one progressive die proof of the 24c value and two completed large die proofs of the King's head which appears on all values of this issue.

### THOMAS F. MORRIS EXHIBIT

This exhibit consisted of a group of 32 album pages of essays and proofs of U. S. issued from 1847 thru 1941, among which were:

- 1847—A die proof of the frame and one of the vignette of the Washington head for the 10c value.
- 1851—A block of nine of the 3c value in the 1851 shade with sewing machine perforations, also blocks of the "Atlantas" in all five colors.
- 1861—The 5c value of this issue included 11 large die proofs printed on experimental papers, each one in a different color.
- 1871—Original models in color of the 3c and 6c values. In this category was a model in sepia of the \$5 State Department signed by the designer and the engraver.
- 1890—One page of this issue was devoted to large die proofs, one of the 5c value shows Grant's head facing left.
- 1894—There was one large experimental die proof, also a lay-down of an experimental trial color block of 15 of the 2c value. It was explained that the experiment was considered impracticable for plate transfer.
- 1898—The 19th Century section concluded with a showing of a large die vignette "Western Cattle in Storm" of the \$1 value of the Trans-Mississippi issue.

Among the 20th Century issues were:

- 1901—A large die proof of the vignette "Fast Express" for the 2c value in black of the Pan-American Exposition issue.
- 1913—A large die essay for the 2c value of the Panama-Pacific issue showing the Gatun Locks.
- 1918—Air mail set, large die proofs of the 6c and 10c values in issued colors. The 24c value was shown in 3 forms: a die vignette of the airplane, an unfinished die proof in black with blank numerals, and a completed die proof in the issued color.
- 1920—The Pilgrim Tercentenary issue was represented by two large die proofs, one of the frame only and the other with the frame and the vignette etched in.
- 1934—A large die proof of the 1c value of the National Parks issue in the issued color.
- 1939—A large die proof of the 3c World's Fair in issued color.



1940—A large die proof of the 3c value of the National Defense issue in the issued color.  
 1941-44—Air mail issue, a large die proof in blue with the value omitted.

## F. B. SELLERS EXHIBIT

Artists' drawings, essays, progress and color proofs and plate and die proofs of various issues of Haiti were shown by F. Burton Sellers in two frames.

The first frame comprised 14 pages of the 1898 watermarked issue, the only issue of Haiti printed on watermarked paper. All six values were shown in a profusion of color proofs, so wide in variety of color that Mr. Sellers characterized it as a "rainbow" issue. These color proofs were shown on cardboard and on both watermarked and unwatermarked paper, most in pairs or blocks.

Specimen stamps of all the values of this issue were also displayed. These included finished stamps in issued colors overprinted "Specimen," and a variety of finished stamps and trial color proofs punched "Specimen." The punching covers several stamps and may read across, down or reversed.

Some interesting essays, prepared in 1889, were shown in the second frame. Prepared by an enterprising speculator during the period of a civil war in Haiti, the six values were crudely made, rouletted in colored lines, and bore a portrait of Francois-Denys Legitime, a figure of the warring Southern faction. However, the speculator prudently prepared other essays of the same design but bearing the portrait of the Provisional President Boisrond-Canal. In case no sale could be made with either of these, he also prepared other essays with a coat of arms as the vignette. None of this foresightedness availed, as none of the designs was ever adopted.

Several colorful essays with a coat-of-arms design, prepared in 1897 or 1898 by the Hamilton Bank Note Company, preceded an issue in 1898 which was actually printed by the American Bank Note Company and was shown by Mr. Sellers in complete sets of plate proofs in pairs of all 12 values on both bond paper and card.

Moving into the 20th century, a group of crude essays prepared by the Compagnie Lithographique d'Haiti in 1922 were shown and described. Although none of the designs was ever adopted, an issue of stamps was subsequently produced with some substantially identical designs by the American Bank Note Company in 1924.

In 1931 Haiti commemorated the 50th anniversary of its entry into the UPU with the issue of two stamps. For this issue artists' sketches of one value, progress proofs of both values, a die proof of one vignette, and a die proof of one value were shown. Essays of an overprint intended to be applied to a number of different stamps to raise funds for a contingent of athletes to be sent to the 1932 Olympic games were shown on three different stamps. Before a controversy in Haiti over whether the overprint should be handstamped or lithographed could be resolved the time became too short and the issue was abandoned.

The presentation of Haitian material was concluded with the showing of a progress proof and a completed die proof of the 5 centimes value of the 1947 Dessalines issue and an interesting group of progress and die proofs of the first airmail issue of 1929-1930. The last issues were prepared by the American Bank Note Company and only a few of each of the proofs are known. Included in the airmail group were a progress proof and finished die proofs in black and the issued color of the 50 centimes value and finished die proofs in trial colors of the 75 centimes and 1 gourde values.

## FALK FINKELBURG EXHIBIT

The 1851 U. S. Issue. The exhibit consisted of trial color essays submitted by some of the smaller bank note engraving companies, namely Gavit & Co. of Albany, N. Y., Draper Welsh & Co., Danforth, Bald & Co., Bald, Cousland & Co. and fine proofs of this issue by the engraving and printing firm of Toppan, Carpenter & Co., which eventually was successful in obtaining the contract to print stamps from 1851 to 1860. This latter group of proofs was represented by hybrid die proofs, some original die proofs and trial color plate proofs of the 1c, 5c, 24c and 90c complete as listed in Scott's Specialized Catalog. In addition there was a block of 16 on India paper, also; of special interest was a page of the 30c trial color proofs in black, consisting of no less than two large die proofs and a plate proof on India and one on wove paper.

## JULIAN F. GROS EXHIBIT

## U. S. Revenues, Essays and Proofs

—A page of the \$200.00—\$500.00 and \$5000.00 Revenue Stamps is from the Joseph R. Carpenter presentation volume, which contained a proof of every U. S. Revenue stamp made, also Match and Medicines, during the time the Honorable George S. Boutwell was Secretary of the Treasury and presented to him January 7, 1874.

—An essay for a 10¢ Revenue stamp in four colors—black, blue, scarlet, and black-brown.

(This essay was designed with an explosive cap which when cancelled by striking destroyed the stamp.)



—Model essays for bi-colors which have photos pasted on instead of the usual vignettes, and some of various colors in plate essays.

—Plate proofs on card of the 1st Issue of 1862. All of the stamps are of the same value, but each one was made for a different purpose—such as Conveyance, Entry of Goods, Foreign Exchange, Mortgage, Manifest, Power of Attorney, etc.

—Plate proofs on India of the 1st Issue of 1862 showing the higher values.

—Essays of the \$200.00 Revenue in various shades and a trial color model with a photo and a plate proof of the regular issue.

—Essays for the 1871 second issue by Jos R. Carpenter with the coat of arms of Maryland.

—Two pages of the 1871-75 second and third issue in the brown trial color on India. This is interesting from the fact that at one time it was thought this issue came from separate dies until a sheet like this green one was found and definitely proved there was only one die.

—Proprietary plate proofs on India of the 1871-75 Issue.

—\$500.00 Revenue Trial Color with the denomination punched out.

—A \$5000.00 revenue proof—stamp was approved but never ordered.

#### RAE D. EHRENBURG EXHIBIT

Mrs. Rae D. Ehrenberg showed the proofs and trial colors of the State Department, one of the nine Departments assigned stamps in 1873 after the abolishing of the franking privilege. These stamps were designed and printed by the Continental Bank Note Co., which had the government stamp contract at that time. The designs decided upon for the 1c through the 90c values were those of the portraits used on the regular bank note issues, except that instead of "U. S. POSTAGE" at the top of each stamp, the names of the Departments were substituted and instead of a different color for each denomination, all denominations would be the same color for each Department. Each Department was assigned a different color, that for the State Department being green.

Due to the heavy mail going to the consulates in foreign countries, high values were needed. It was decided to print \$2, \$5, \$10, and \$20 values in two colors, green and black. The printing of these high values is of special interest. A single die for the frame and one for the vignette were engraved, as well as three small dies "FIVE DOLLARS", "TEN DOLLARS" and "TWENTY DOLLARS". In laying down the printing plates, the original two dies were used in the regular way for the \$2 value. In the case of the \$5, \$10, and \$20 values, the words "TWO DOLLARS" were erased from the transfer roll. In this mutilated form, the incomplete frame was transferred to the three different printing plates. On these plates separate transfers of the values "FIVE DOLLARS," "TEN DOLLARS" and "TWENTY DOLLARS" were in each instance rolled into their allotted positions on the printing plates. They were then retouched by hand where the join-up was not exact. A large die proof of the frame of the \$2 value with "FIVE DOLLARS" and "TEN DOLLARS" has small tablets at the left and the "TWENTY DOLLARS" tablet is at the right.

Among the proofs shown were: trial colors from the original dies; large die proofs from the 1c through the 90c; hybrid die proofs signed by the engravers; preliminary artists' drawings for the design of the dollar values; complete sets of the "ROOSEVELT" and "SOUTHGATE" small die proofs; plate proofs on India paper; complete sheets of 10 of the four different dollar values; five sets of plate proofs on card; complete sheets of 10 and half sheets with the inverted heads of the dollar values; complete sets of the "ATLANTA" card proofs from 1c to 90c in five colors and the \$2, \$5, \$10 and \$20 values in seven combinations of colors; complete set of the "GOODALL" die proofs in the five colors for the 1c to 90c and the \$2 in three combinations of colors.

#### RUDOLF G. WUNDERLICH EXHIBIT

Rudolf G. Wunderlich exhibited a remarkable group of essays and proofs of the U. S. 1869 Issue which included:

Die proofs—The large die proofs were shown complete; the plate proofs on India included all varieties, many of which were in blocks, card proofs with inverted centers of the 15c, 24c, 30c and 90c in corner margin blocks of four, also many trial colors including the complete "ATLANTA" series.

Essays—Large dies of all the "small numerals," also many trial colors. Among the rarities were: the 1c essay for the envelopes and wrappers; the 3c with all-over grill; the rare lithographed and typographed essays for both the vignette and complete design of the 12c of the steamship "Adriatic"; a large die essay of the 15c "small numerals" of the "Landing of Columbus" signed by F. Girsche, the engraver; the 30c essay of the "Surrender of Burgoyne," the design purportedly not used due to the fact it was thought it might be offensive to the British.



The exhibit concluded with a good representation of the 90c "small numerals" essay of the head of Washington and a model of the accepted Lincoln design.

#### JOHN N. MYER EXHIBIT

John N. Myer showed three frames of essays and proofs of Columbia.

## Young Dutch Artist Designs Air Mail Definitive

The Netherlands' air mail design, type AP9, issued in 1966 to replace a 30-year-old stamp, is the work of a 30-year-old Hague artist, Auke de Vries. Originally de Vries was trained to be a decorator. However, he never worked as such because he was attracted to the world of painting.

He studied at the Academy of Fine Arts at the Hague and in Paris. In 1960 a jury of experts selected his work, together with that of some other young Dutch painters, to be part of the Netherlands exhibit at the "Biennale de Jeunesse" in Paris. Later his paintings were exhibited in England, Germany and Belgium.

In 1963, de Vries decided to specialize in etching and engraving, and received several commissions from the Netherlands government for his work. Applying various etching techniques, he always gives an interpretation of reality in white, black and different shades of gray. He prefers rugged, powerful forms. When travelling in Spain, Scandinavia and Israel, he was fascinated by the beauty of landscapes never cultivated by man—barren soil and rocks whose capricious forms are carried over into his etchings.

The design of the stamp indicates in blue and gray lines the normal routes followed by airplanes. The diagonal white line ending in the silhouette of an airplane indicates a special flight. The lines also give an illusion of the layers of air in which the aircraft moves.

## Sol Glass Honored by APS and BIA

Sol Glass, Essay-Proof Society member No. 261, was doubly honored by philatelic organizations he has served so well at BALPEX held in Baltimore on October 5, 1968. The John N. Luff Award Scroll of the American Philatelic Society was especially brought to Baltimore for the purpose of having Mr. Glass sign it. He had been granted the Luff Award in 1954 for distinguished philatelic research.

After the impressive signing ceremonies, Mr. Richard H. Thompson, president of the Bureau Issues Association, presented Mr. Glass with a handsome bronze-on-walnut plaque suitably engraved with the conference on him of the title of Chairman Emeritus of the Board of Governors of the Association. Mr. Glass had served as a member of the Board of Governors since 1945, as president from 1950 to 1962, and as Chairman of its Executive Committee and Board of Governors from 1956 through 1967.

## An Open Letter to Journal Readers

Dear Friends:

It is always very nice to read one's byline on an article, but there are times when it is not entirely deserved. While I did write the introduction to the article in the Fall 1968 JOURNAL (A New Find in U. S. Essays) and while I did write the circumstances of its coming to light, credit for most of the story of the find itself, the captions, the listings, and the so-called "serious" portion of the account should go to our competent and indefatigable Editor, Barbara Mueller. I certainly enjoy sharing it with her, but she deserves the greater portion of the credit.

HERMAN HERST, JR.



# Preliminary Models (Designs) for Certain Issues of Canadian Postage Stamps

By Kenneth Minuse

It was my good fortune and pleasure to see a group of suggested designs for certain Canadian postage stamps. The majority are hand-painted, stamp size, on artists' drawing paper. These artists' drawings are unique and have never been recorded previously. This article will serve as a permanent record of these unusual essay designs.

The "MacDonald-Cartier Century" proposed Commemorative Issue of 1914. This was to be a set of 9 values. Over \$5000.00 was spent for the preparation of dies, rollers, plates, etc. World War 1 was given as the reason this set was not issued. The dies and rollers were destroyed November 14, 1928.



Fig. 1  
Green & black  
Hand painted  
essay



Fig. 2  
Green & black  
Hand painted  
essay

## 1935 Issue.

Commemorating the 25th Anniversary of the accession to the throne of King George V.



Fig. 3  
Blue  
Prince of Wales  
Hand painted essay



Fig. 4  
The Royal Yacht "Britannia"  
Hand painted essay



1935 Issue.



**Fig. 5**  
Orange-red  
King George V  
Hand painted  
essay



**Fig. 8**  
Olive-green  
Champlain Monument  
Hand painted essay



**Fig. 6**  
Red-violet  
Royal Canadian  
Mounted Police  
Hand painted  
essay



**Fig. 7**  
Red-violet  
Royal Canadian  
Mounted Police  
Hand painted  
essay

**1937** Issued in commemoration of the Coronation of King George VI and Queen Elizabeth.



**Fig. 9**  
Green  
King George VI  
Hand painted  
essay



**Fig. 10**  
Green  
King George VI  
Hand painted  
essay



**Fig. 11**  
Green  
King George VI  
Hand painted  
essay





Fig. 12  
Black  
King George VI  
Hand painted  
essay

1939 Issued in commemoration of the visit of King George VI and Queen Elizabeth to Canada and the United States.



Fig. 13  
Black  
Pencil sketch



Fig. 14  
Black  
Pencil sketch



Fig. 15  
Dark violet  
Hand painted essay



Fig. 16  
Red-violet  
Hand painted essay



Fig. 17  
Red-violet  
Hand painted essay



Fig. 22  
Dark brown-red  
King George VI and  
Queen Elizabeth





Fig. 21      Fig. 21  
Brown      Brown  
War Memorial, Ottawa

These 6 were prepared for unknown stamps.



Fig. 18  
Blue  
Hand painted  
essay



Fig. 19  
Blue  
Hand painted  
essay



Fig. 20  
Blue  
Hand painted  
essay



Fig. 23  
Black  
Pencil sketch



Fig. 24  
Black  
Pencil sketch



Fig. 25  
Blue & green  
"Driving The Last Spike"  
Hand painted essay





Fig. 26

Die proof of Queen's Head on India paper in Bank Note green.



Fig. 27

Progressive die proof on India paper, die sunk on card in light brown. The proof shows guide lines in light pencil. It was found in the estate of the engraver John T. Guilfoil.



Fig. 28

Progressive die proof on India paper, die sunk on card in gray-black. The proof shows guide lines in light pencil.



## The Essay-Proof Society at BALPEX 1968

Once again we had a delightful time at this fine Exhibition held at the Emerson Hotel, Baltimore, Md., October 4-6, 1968. A nice lounge was provided for us which became the center for meeting old friends and making new acquaintances. An innovation this year was the serving of hot coffee near the lounge during the three days of the Exhibition, which was enjoyed by all.

Our members were well represented, and as usual, were among the major award winners. The following were recipients of these awards:

### AWARDS FOR ESSAYS AND PROOFS

The BRAZER MEMORIAL AWARD for the best exhibit of Essays and Proofs in the show was given to *Fred P. Schueren* of Chicago, Illinois. He also received the RESERVE GRAND AWARD presented by the American Philatelic Congress.

Mr. Schueren's exhibit was of the U. S. 1869 issue and featured designs on bank notes with the same vignettes as on the stamps. The essays embraced color varieties, imperforates, blocks, proposed and accepted designs, and paper and experimental printings for the first pictorial issue.

The proofs were well represented by large die proofs of most of the series, a complete set of small die proofs prepared for the 85 special albums in 1904 (including the original gray page from one of these albums), plate proofs on card and India paper and a comprehensive selection of blocks in shade varieties.

The Atlanta trial color plate proofs of 1881 were complete in all color combinations which made for some colorful frames.

The final interesting units were the unique set of the top plate blocks of eight of the four inverted frame errors.

*Rae D. Ehrenberg*—Essay-Proof Award and a Gold Certificate for U. S. Officials, Post Office Department, which included proofs, trial colors, mint and used stamps, multiple pieces, covers and specimens.

*Thomas F. Morris*—Silver Award for essays and proofs of the New York Postmaster's Provisionals (1845) and U. S. 1847 issue.

*Julian F. Gros*—Silver Award for essays, die proofs, trial colors and India and cardboard proofs of the U. S. Columbian Exposition Issue of 1893.

*Falk Finkelburg*—Bronze Award for essays, proofs and trial colors of the 1870 issue by the National Bank Note Co.

### AWARDS RECEIVED BY MEMBERS WHOSE EXHIBITS WERE NOT DEVOTED EXCLUSIVELY TO ESSAYS AND PROOFS

*Glenn E. Jackson*—Gold Award with Felicitations of the Jury for Postal History of Waterbury, Conn., including many hand-carved cancellations.

*Ethel B. McCoy*—Gold Award and Gold Certificate for a beautiful showing of early classic precancels "Hale to the Pilgrims" consisting of Hale local covers of 1844, Cumberland, Maine single and on covers, Glastonbury "G.", Glen Allen stars on and off cover, fancy types on various issues ending with the 1920 Pilgrims.

*F. Burton Sellers*—Gold Award for Haiti and the "HAPAG." A comprehensive study of the Hamburg-American Packet Service in Haiti, including all cancellations, multiple pieces, rare covers, Hapag stamps and collateral material.



*Gordon Sprague*—Certificate of Merit for U. S. cardboard proofs of the Official Departments.

*Glenn E. Jackson*—Certificate of Merit for Stamped Revenue Paper with proofs to match most of the vignettes on the checks.

*Gordon Sprague*—Printed Pages Award—The exhibit consisted of U. S. Commemoratives, plate blocks of U. S. 1926-1945 issues, Canada, Vatican City and International Geophysical Research in Space.

*Soloman Altmann*—The Eugene Klein Memorial Award given by the American Philatelic Congress for the best article by a member published in 1967. The article was Mr. Altmann's serial study of the U. S. Tax Paid Revenue Stamps published in *The Collectors Club Philatelist* for May, July and September 1967.

(Mention must be made of a particularly beautiful showing of designs, essays and proofs of the U. S. Parcel Post Issue shown by a non-member. This material is seldom seen.)

It is our sincere hope that we have not omitted from this listing the exhibit of any member of our Society who received an award.

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## Report of Society Monthly Meetings

KENNETH MINUSE, *Secretary*

Meeting of September 11, 1968. Present were: Mrs. Ehrenberg, Mrs. McCoy, Messrs. Altmann, Boutrelle, Feldman, Finkelburg, Gros, Higgins, Jackson, Minuse, Morris, Myer, Pinchot and Zonn. Our guests were Messrs. Smith and Wilkins.

*Thomas F. Morris* showed sheets and single notes in proof form, engraved and printed by Toppan, Carpenter, Casilear & Co.

*John Myer* exhibited a fine group of essays and proofs of Columbia. We hope to be able to report these in some detail at some later date.

*Dr. Glenn E. Jackson* showed philatelic souvenirs of the A. P. S. Silver Jubilee at Chicago, Ill., in 1911. The letter accompanying the five seals or stamps said in part "The stamps can be considered as artists' proofs of the head of Washington, the same as that used on the \$5 U. S. Proprietary Revenue issued 1871-1875." Dr. Jackson pointed out that they were not the same and that some mistake has been made.

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Meeting of October 9, 1968. Present were: Mrs. Ehrenberg, Messrs. Altmann, Finkelburg, Gros, Jackson, Pratt, Minuse, Morris and Myer.

*Robert H. Pratt* showed 32 album pages of Perkins, Bacon large progressive die and large die proofs of Newfoundland. Included in the group were: 1929 issue, six progressive die and one cut-down finished die proofs of the 4c value, six progressive and three finished large die proofs of the 10c value, six progressive and three finished large die proofs of the 30c value; 1932 issue, three progressive and eight finished large die proofs of the 2c value, two progressive and three finished large die proofs of the 6c value, one progressive and three finished large die proofs of the 7c value, two progressive and three finished large die proofs of the 10c value, five progressive and three finished large die proofs of the 15c value; 1937 Long Coronation issue, seven progressive of the 1c value, four progressive die proofs of the 3c value, one progressive die proof of the 7c value, one progressive die proof of the 14c value, four progressive die proofs, one finished large die proof in issued color and one in light green of the 15c value, three progressive die proofs of the 20c value, one progressive die proof of the 24c value and two completed large die proofs of the King's head which appears on all values of this issue.

*John N. Myer* showed another fine group of essays and proofs of Colombia. Again we hope to be able to report these in more detail at a later date.



## Looking at Literature

*The British Postage Stamp of the 19th Century*, by Robson Lowe, published by the National Postal Museum, London, E. C. 1.

There seems to be no end to the versatility of Mr. Robson Lowe or bottom to his depth of philatelic knowledge. One of the latest and best of his efforts is *The British Postage Stamp of the 19th Century*, available at the above address at 75 shillings. According to the official press release, this 280-page book with 245 accurate color illustrations was published to provide a comprehensive record of the collection formed by Reginald M. Phillips of Brighton and presented to the English people when he founded the National Postal Museum. It was also intended to provide a guide to the visitor. Many of the illustrations will be made available in the form of film strips; most of the chapters were expressly written so that they can be read aloud as accompanying lectures.

But surely Mr. Lowe had collectors of essays and proofs in mind, too, when he compiled this impressive volume. For in addition to being an exhaustive handbook with absorbing asides of human interest, it is a virtual catalog of 19th century British essays, proofs, artist's drawings and allied material. Although much of it is unique, a knowledge of its existence is useful to any specialist in our field.

The creator of the £250,000 collection, a property developer, not only gave it to the Museum but contributed £50,000 as well for its maintenance. Housed in 45 volumes, it begins with the correspondence of Rowland Hill during his fight for Penny Postage. From this point on, it features essays and proofs at every juncture. For example, the book describes essays by T. Jeffrey, Controller of the London Postal Service, for the Unified Series of 1881-84, showing some of the denominations in diamond, triangular, and hexagonal shapes.

Other unusual material described are proposals for a Reply Paid stamp in double format, half of which was to be used for the reply, and projected distinctive parcel stamps. Throughout the emphasis is on such material which, in the words of Kenneth F. Chapman, editor of *Stamp Collecting*, is "the cornerstone of philatelic history." Essay-proof collectors will receive this accolade as well as the book with gratitude.

*The Life and Work of Thomas F. Morris 1852-1898*, by Thomas F. Morris II. 159 pages, 107 pages of plates. Obtainable from Kenneth Minuse, 1236 Grand Concourse, Bronx, N. Y. 10456. \$8.50 postpaid.

From his father's journals, diaries, collected material, family records and many years of research to fill the gaps, Thomas F. Morris II has written a fascinating story against a background of the history of his father's time and the art and industry in which he was engaged until an early death closed a career far short of his full talents.

Practically all of Mr. Morris' adult life was spent in the bank note business. He was considered of his time an outstanding designer of postage stamps and bank notes. In 1869, at the age of 17, he was apprenticed to the Modelling and Designing Department of the American Bank Note Co. In ten years he advanced to the head of that Department, an almost unheard-of accomplishment in that short period of time.

There are over 40 pages in the book devoted to the details of this Company and its work from 1869 to 1888, at which time he left its employ to become "Superintendent of Design and Engraving" of the Homer Lee Bank Note Co. Approximately 10 pages of this narrative provide valuable information of his work there and includes some history of this Company.

(Continued on Page 38)



# U. S. POSTAL CARD ESSAYS AND PROOFS

## A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

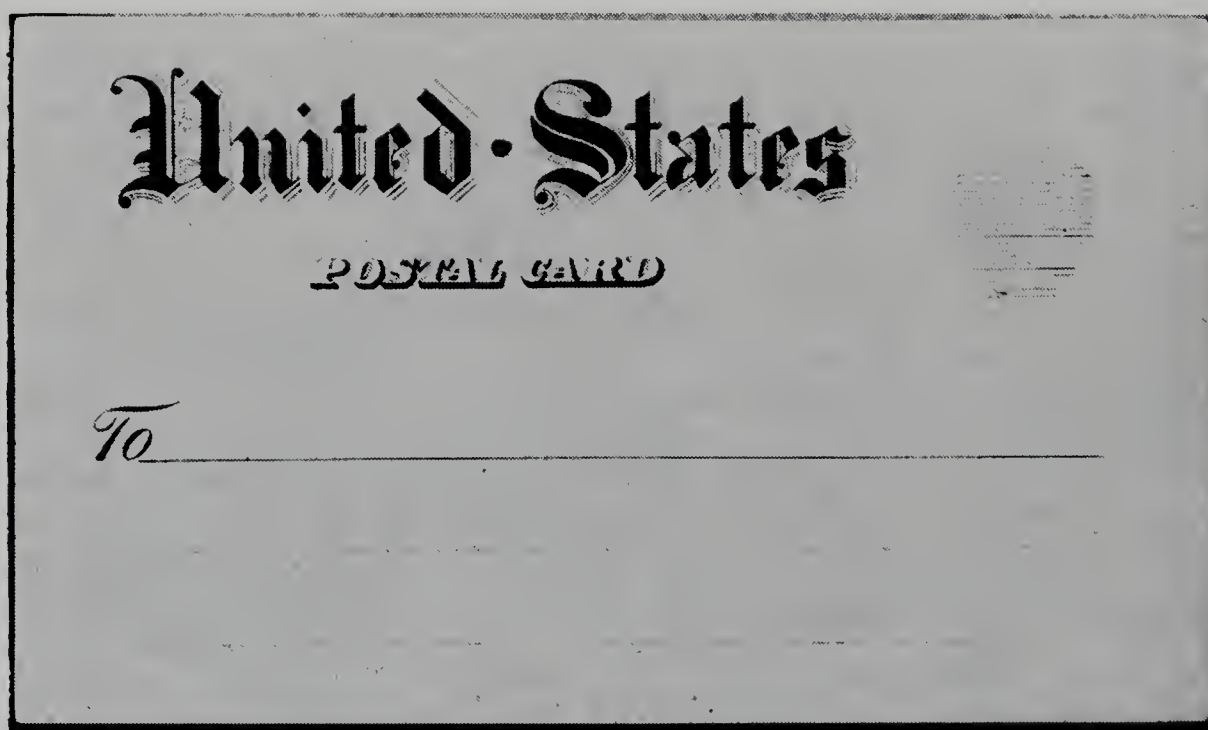
By George C. Slawson

(Essay and Proof Numbers are based on Scott's U. S. Catalogue.)

(Continued from JOURNAL No. 74, page 57.)

### Addenda

In JOURNAL No. 8, Page 215, under heading UX1 (formerly UX2), "Listed Postal Cards With Large Watermarks," the first card mentioned was obviously not an ordinary issued card, nor were any of the cards on that sheet ever placed on sale. Instead, they carried a manuscript message, signed by Geo. N. Tyner, in his official capacity as U. S. Postal Card Agent, and certified by application of his official rubber stamp of office. This card meets all the qualifications of a Production Sample (See JOURNAL No. 57, Page 3) and should be catalogued as UXIPSa. (Two copies have been reported.)



UX4E-CAa

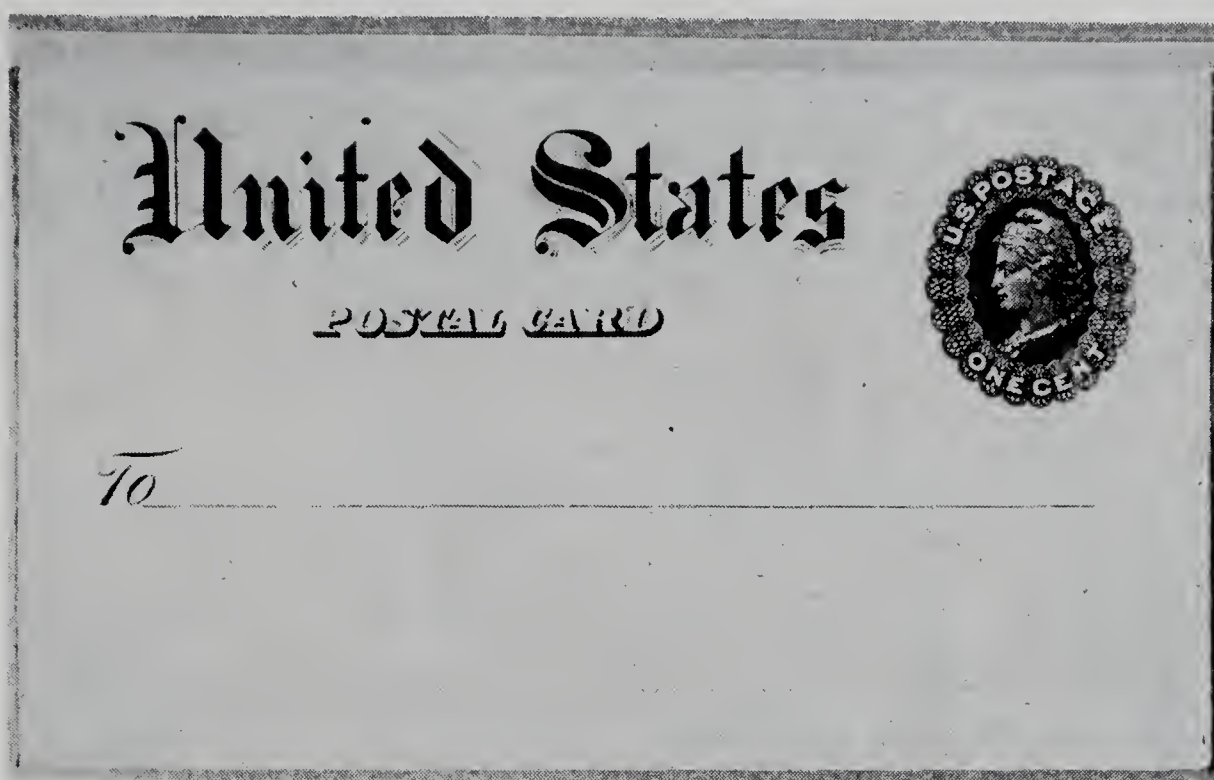
In JOURNAL No. 11, Page 159, add:

**UX4E-CA. a.** Lithographed without a stamp; similar to UX4E-C, but UNITED STATES is in a straight line and not arched.

UX4E-CAb

**b.** Same as a. but with typographed black proof of stamp design cut out and pasted on (Penciled "J" on both face and reverse sides).



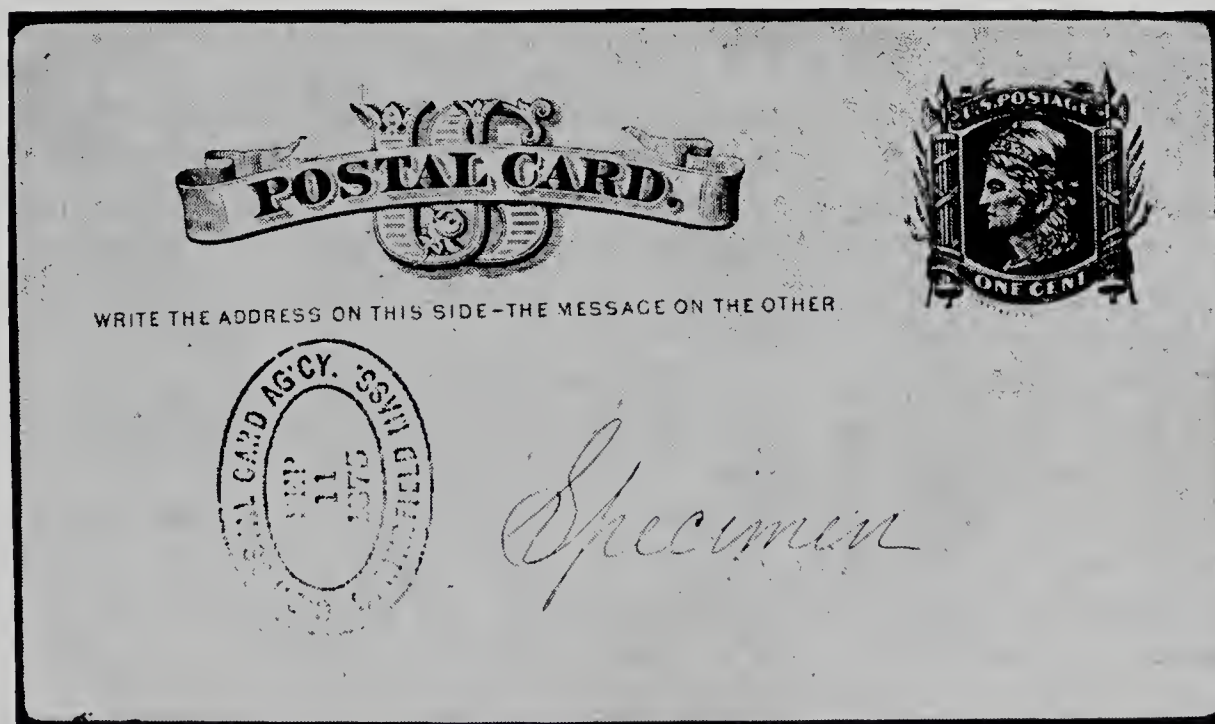


In JOURNAL No. 11, Page 166, add following **UX5PSa** (formerly **UX4P**):

**UX5PSb**

**September 11, 1875.**

**UX5PSb.** Production specimen dated SEP/11/1875, and marked "Specimen" in manuscript. Otherwise similar to the comparatively common **UX5PSa**, although the reason for this earlier dated card is purely conjectural. (1 reported).



It should be mentioned at this time that it was the intent of the Post Office Department to have this card issued on unwatermarked card stock, as had been requested so many times by the postal card suppliers and which had finally won approval. When the production of UX3 was discontinued in September 1875, unused card stock bearing the watermark as used in UX3 remained on hand. Since it had a U.S.P.O.D. watermark it could not be released for normal commercial use. Rather than destroy it, the authorities gave permission for it to be used up in the printing of the new design card, thus giving rise to two similar appearing cards: UX4, with

watermark; and UX5, without watermark. No distinction was made between the two types of cardstock in printing, storage, etc., and the two were mixed haphazardly. Because of instructions of the P.O.D., no cards of the new design were sent to any postoffice against its requisition until the supply of UX3 was exhausted. This did not occur until the end of September, and the first shipments of the new design were made on September 30, 1875, selected indiscriminately from boxes containing either the watermarked or unwatermarked cards. Further, the various post offices were under instructions to place none of these new cards on sale until they had exhausted their supply of the old design. There was, therefore, no such thing as a "first day" or "date of issue" known. While perhaps technically possible to have either UX4 or UX5 used as early as September 30, 1875, in actual practice it has been found that any card dated during October 1875 is a rarity, and many post offices were still using up their supplies of the old design card as late as 1876. Hence, the practice of listing the watermarked card (UX4) before the unwatermarked card (UX5) is based solely on old cardstock being used for UX4 and newer cardstock for UX5, and not because of earlier usage.

In JOURNAL No. 56, Page 198, add:

**UX1MPe-S.** On 15 e/2 dull v. pale yellow-orange card .012" thick.

8 m/1 dim m. dusky red-orange (brown), marked "Specimen" in black manuscript between ruled red lines above and below.

JOURNAL No. 40, Page 218, lists a group of 18 cards under the heading **UX17P**. These were not true proof cards, nor does this record tell the whole story. Sample cards pulled from the regular production line at Rumford Falls, Me., were normally sent to Washington as specimens of the current production by the Postal Card Agent. Many of these were so blurred and poorly printed that the Postal Card Agent was constrained to comment on their appearance. The Post Office Department was made aware of the fact that if such cards were issued there would be a vast outcry from the public immediately upon their appearance. The presses were therefore ordered stopped, after 1,625,000 cards had been produced. Major J. H. Reeve, Superintendent of Postage Stamp Supplies, was sent to Rumford Falls to investigate and to take such steps as he deemed necessary. It immediately became obvious to him that the dies would not work well on high speed presses using the quality of ink supplied by the contractor, Albert Daggett. Whether or not the dies would have worked efficiently with a better grade of ink is purely speculative. Indeed, the P.O.D. had been unable to make Mr. Daggett adhere to the various terms of his contracts for years and as a result had on several occasions attempted to have him eliminated from either bidding or obtaining contracts. To be sure, his figures were always low in the bidding and were profitable to him solely because he failed to adhere to the terms of the contracts. Yet so strong were his political connections that the P.O.D. invariably found themselves saddled with him or one of his companies (i.e., Oxford Paper Co.). The Department was wholly unable to shake off this incubus until it was able to transfer the printing of postal cards to the Government Printing Office.

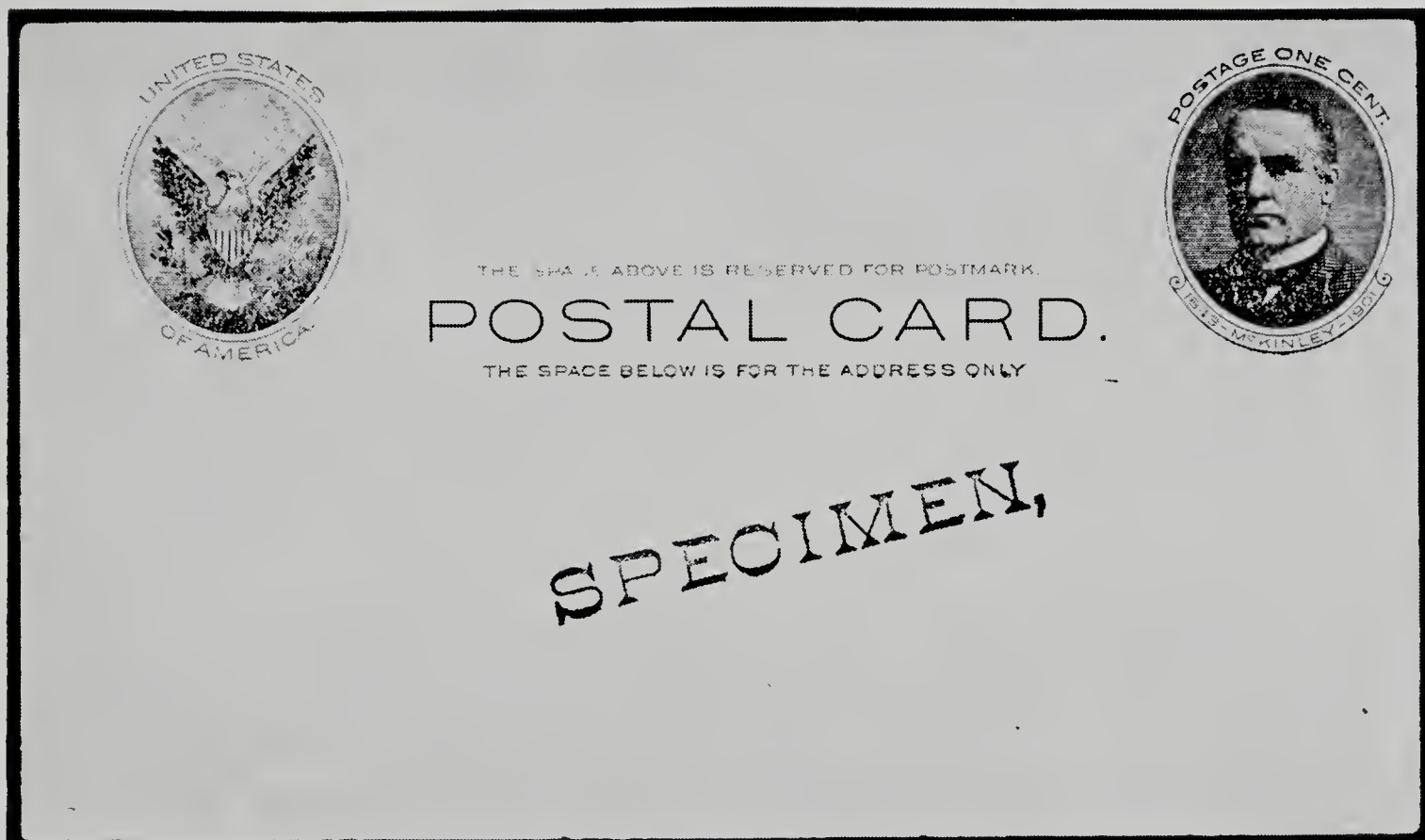
Certainly Major Reeve found a large portion of the cards as printed far below the standard for acceptance. He selected 18 samples showing the various types of printing, ranging from good to very poor, which he brought back to Washington with him, after arranging for the destruction of the working dies and the 1,625,000 rejected cards. These 18 cards eventually worked their way into the hands of collectors and make up the only such cards known in "full mint," with no printing on either side (not to be confused with cards from the one box of 500 which escaped destruction, and were sold over the counter, printed on the face side with "Messrs. Booth, Dailey & Ivins" and their address, while the message side left blanks to be



filled in with respect to the dumping of garbage at sea—the so-called “garbage card”).

#### UX17Sd

**UX17Sd.** A card from the regular production line, either from those sent in by the Postal Card Agent in the normal course of business, or one of the 18 brought back by Major Reeve, and handstamped with large blue SPECIMEN (Thorp type 33) before being released by the P.O.D.



### Noah Webster Issue Source of Design

The Fall 1967 issue of *The Smithsonian Journal of History* contains a short article on the James Herring portrait of Noah Webster, an engraving of which was used for the four-cent stamp of 1958. Robert G. Stewart, Curator of the National Portrait Gallery, writes that the Herring portrait was added to the NPG in 1967 as a gift of a descendent of Webster's, the late Mrs. Wm. A. Ellis. This portrait was the last one for which the great lexicographer sat.

London-born artist Herring was brought to America at the age of nine. He was a schoolteacher and distiller before he took up painting in the New Jersey-New York City area. While there he founded the Enterprise Library, a successful circulating library of 10,000 volumes, and established the Appollo Gallery at 410 Broadway, which eventually developed into the American Art Union, of which he became the corresponding secretary.

Herring collaborated with James Barton Longacre on the four-volume series *National Portrait Gallery* (1834-39) containing biographies and engraved portraits of 147 distinguished Americans, one of whom is Noah Webster. The painting from which it was derived is on a wood panel and shows Webster in black and white clothing seated in a green empire chair. The general background is brown. Although the portrait is undated, it is known that Webster was 74 years old at the time.

The engraving utilized for the stamp was executed by an Englishman, George Parker, who came to the United States in 1834 specifically to work on Longacre and Herring's project and remained until his death in 1868.

# Twenty-fifth Annual Convention of The Essay-Proof Society, 1968

## Minutes of the Convention

President Jackson called the Annual Convention to order at 4:00 p.m. Saturday, October 5, 1968, at the Emerson Hotel, Baltimore, Md. At his direction the Secretary read the Annual Convention Call.

The President appointed a Credentials Committee which reported a quorum existed, whereupon he declared the Convention open for business.

The Secretary was directed to read the minutes of the 1967 Annual Meeting. Upon a motion duly made and carried these minutes were accepted as reported in *THE ESSAY-PROOF JOURNAL* No. 97, page 42.

The President appointed a Nominating Committee with Fred Schueren, Chairman, to nominate candidates for the expired terms on the Board of Directors.

The reports of the President, Secretary, Treasurer, Editor, Auditing Committee, Finance Committee and Catalog Committee were read and upon motion duly made and carried were accepted with thanks.

The Nominating Committee presented the following slate of Directors for the term expiring 1971: Rae D. Ehrenberg, '71, J. F. Gros, '71, R. H. Pratt '71 and R. Wunderlich '71. After asking if there were any further nominations from the floor and having heard none, the President declared the nominations closed. On motion duly made and carried, the Secretary was directed to cast a single ballot for the nominees; there-upon they were declared elected to the Board of Directors for the term expiring 1971.

The Annual Convention was then opened for general business. Again this year there was a discussion of trying to improve *THE ESSAY-PROOF JOURNAL*, which resulted in some very good suggestions.

An invitation from the Associated Stamp Clubs of Southeastern Pennsylvania and Delaware (SEPAD) to participate in SEPAD '69 was read. After a short discussion the Secretary was directed to enter into correspondence with that Association to arrange some details and to report to the Board of Directors.

The following Resolution was adopted:

"Resolved that BALPEX '68 be thanked for providing a room for this Annual Meeting."

The Resolution having been adopted, the Secretary was directed to notify the Baltimore Philatelic Society, Inc. of this action.

All business having been completed, the President adjourned the Annual Convention at 5:45 p.m.

KENNETH MINUSE, *Secretary*

## Report of the President

It has been a pleasure to work with so many faithful and conscientious members of the Society. My special thanks to Kenneth Minuse, our Secretary, who has done such a magnificent job as Secretary and in promoting and selling so many back issues of our *JOURNAL*. My thanks to Mrs. Rae Ehrenberg, our Treasurer, who among many other things advanced the idea of depositing some of our idle funds in a savings account. The amount of this deposit was \$1,500.00. This is just an example of her interest in the welfare of the Society. Also a special thanks to Thomas F. Morris for his fine articles which have appeared in our *JOURNAL*, particularly the biography of his father, which has just been concluded.

Miss Barbara Mueller, our Editor, should be commended for keeping the publication of our *JOURNAL* on time. She has not been "snowed under" with articles; in fact often she comes close to the deadline before having sufficient material to complete an issue. We could all help by writing on some subject with which we are familiar. If necessary, our Editor will be glad to edit anything submitted. We need your help in this matter.

Again, my thanks to you all for your past help.

GLENN E. JACKSON, *President*

## Report of the Secretary

For the second consecutive year your Secretary is glad to report a gain of 6 members and 2 non-member subscribers. While this is a very modest gain it is at least a step in the right direction. The enumeration of membership is;



Net membership June 30, 1967 .....	266
Gains (new members) .....	34
Losses (deceased) .....	4
(resignations) .....	13
(dropped from the rolls) .....	11 28
Net membership June 30, 1968 .....	272
<hr/>	
Non-member subscribers, June 30, 1967 .....	19
Gains .....	2
<hr/>	
Non-member subscribers, June 30, 1968 .....	21

The list of non-member subscribers indicates the high esteem in which our JOURNAL is held both here and abroad.

The following is a list of those who secured new members during the period of this report:

Herman Herst, Jr. ....	4	Rae D. Ehrenberg .....	1
Barbara Mueller .....	4	Ethel B. McCoy .....	1
Thomas Morris .....	2	Robert H. Pratt .....	1
Falk Finkelburg .....	2	Soloman Altmann .....	1
Glenn Jackson .....	1	Secretary .....	17

The great majority of members secured by the Secretary were the result of unsolicited inquiries.

It is believed the outstanding contribution to our JOURNAL was Thomas F. Morris' biography of his father, who was a bank note and postage stamp designer of great repute and Chief of the Engraving Department of the Bureau of Engraving and Printing, Washington, D. C., from November 1, 1893 until June 30, 1897. Of particular interest to numismatists was the final installment of this article dealing with the "Design, Engraving and Production of the U. S. Silver Certificates of 1896," which contains information never before published. Anticipating the interest this installment might cause, some additional copies were printed. Fortunately, we were correct. It has resulted in the sale, so far, of 26 copies at \$4.00 each for a total of \$104.00. This is a "windfall" for our Treasury. As most of these sales were made to non-members, it also resulted in our securing some new members. Our special thanks to Mr. Morris.

The monthly meetings of our Society, held at the Collectors Club, 22 East 35 Street, New York, N. Y., are again called to the attention of the membership. The reports of these meetings, while necessarily short, do give some idea of the wealth of material exhibited and discussed. There is always something to see and learn about our specialties, so it's hard to understand why more members do not attend, particularly those residing in the Metropolitan area, who all receive notices of these meetings. If we could build up the attendance at these meetings, we would feel more inclined to invite out-of-town members and non-members to come to New York to exhibit and discuss their collections.

We again call your attention to the fact that our supply of back issues of our JOURNAL is diminishing; more numbers each year are no longer available and others are in very short supply. Members needing back issues to complete their sets should get in touch with the Secretary without delay to avoid disappointment at a later date.

KENNETH MINUSE, *Secretary*

Report of the Treasurer

BALANCE SHEET, June 30, 1968

Assets:			
Cash in Banks:			
First National City Bank of N. Y. ....	\$1,345.06		
The New York Bank for Savings .....	1,500.00	\$2,845.06	
<hr/>		<hr/>	
Total Assets .....		\$2,845.06	
Liabilities:			
Dues Received in Advance .....		\$ 30.00	
Surplus: .....		2,815.06	
<hr/>		<hr/>	
Total Liabilities & Surplus .....		\$2,845.06	

STATEMENT OF OPERATIONS For the year ended June 30, 1968

Income:		
Membership Dues (1967-68) .....	\$2,622.50	
Subscriptions .....	187.10	

Advertising .....	511.70	
Contributions .....	335.21	
Sale of Journals (Back Numbers) .....	737.60	
Bank Interest .....	76.39	
Miscellaneous .....	12.62	
		<hr/>
Total Income .....		\$4,483.12
Expenses:		
Printing .....	\$2,828.05	
Photo-engravings .....	442.03	
Editor .....	600.00	
Postage .....	211.91	
Convention Expense .....	56.64	
Miscellaneous .....	87.15	
		<hr/>
Total Expenses .....		\$4,225.78
		<hr/>
Gain from Operations .....		\$ 257.34

STATEMENT OF CASH RECEIPTS & DISBURSEMENTS For the year ended June 30, 1968

Cash on Deposit—July 1, 1967 .....		\$2,672.72
Receipts applicable to the Current Year .....	\$4,368.12	
Dues Received in Advance (1968-1969) .....	30.00	4,398.12
		<hr/>
		\$7,070.84
		<hr/>
Disbursements (as per Statement of Operations) .....		4,225.78
		<hr/>
Cash on Deposit—June 30, 1968 .....		\$2,845.06

CONTRIBUTIONS, 1966-1967

C27	Bantham, Albert P. ....	\$ 5.00	1046	McIntire, Walter A. ....	\$ 10.00
C76	Bush, C. J. ....	5.00	*375	Makepeace, Colin MacR. ....	5.00
257	Cabeen, Richard McP. ....	10.00	987	Meyer, Isador .....	5.00
682	Caposella, Fred L. ....	5.00	775	Molesworth, Jack E. ....	15.00
C21	Eisele, Herman .....	5.00	689	Mueller, Barbara R. ....	10.00
C72	Finkelburg, Falk .....	5.00	986	Pennell, J. Roy, Jr. ....	10.00
1001	Firth, Gerald L. ....	15.00	1005	Pratt, Robert H. ....	10.00
1070	Gartner, John .....	10.00	1029	Schueren, Fred .....	5.00
474	Greene, Vincent G. ....	5.00	119	Vanderbilt, Clinton .....	5.00
C60	Griswold, Dean Erwin N. ....	15.00	C20	White, Marcus W. ....	10.00
C3	Gros, Julian F. ....	5.00	718	Wilcox, Gaylord P. ....	10.00
1028	Hahn, Joseph D. ....	5.00	616	Winkler, Virgil .....	10.00
C33	Herst, Herman, Jr. ....	10.00		Anonymous .....	120.21
414	Little, Philip, Jr. ....	5.00			
796	McCoy, Ethel B. ....	5.00			
					<hr/>
					\$335.21

\* Deceased

COMMENTS

We must again express our gratitude for the continued contributions from these loyal members, who over the years have helped to keep our Society in a healthy financial condition.

RAE D. EHRENBERG, *Treasurer*

Report of the Auditing Committee

The Auditing Committee has examined the books and records of The Essay-Proof Society Inc., for the year ended June 30, 1968, and finds them, in our opinion, correctly kept.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1968, and of its operations for the period then ended.

ALBERT H. HIGGINS, *Chairman*



## Report of the Editor

This has been a climactic year, with the completion of the Morris biography and the near-completion of the *Catalog of British North America Essays and Proofs*. And it has included the unique Spring 1968 issue devoted entirely to the 1896 Silver Certificate chapter of Mr. Morris' work.

However, we cannot rest on our laurels. Indeed, the renewed interest in the Society and JOURNAL and the influx of more numismatic-oriented members (due in part to an intensified public relations effort) behoove us to strive for even better contents of our magazine.

That means I must have a constant flow of good, original articles and studies. My refrain may sound like a rerun of last year's report, but this year I am in a truly serious plight, operating on a hand-to-mouth basis. Remember, no articles, no JOURNAL and no JOURNAL, no Society. It's that simple. The greatest need is for articles tying together philately and numismatics, and studies on aspects of U. S. essays and proofs.

As usual, I wish to commend Mr. Minuse for his many services and Dr. Jackson for his encouragement and cooperation. I personally owe Mr. Morris a great debt for his biography and feel that the Society as a whole is equally indebted. Now it is time for others to put their shoulders to the wheel.

BARBARA R. MUELLER, *Editor*

## Report of the Catalog Committee

Work on the *Revised Catalog of the Essays and Proofs of British North America* has progressed to the point where all the countries except Newfoundland have been listed and priced. We are now working on this last country and hope to have it finished by January 1, 1969. As soon as this has been completed, the entire catalog will be published in one bound book.

Very shortly we hope to be able to start on an up to date handbook of the "Essays & Proofs of the United States." This will be a long job, as nothing has been done along this line in quite a few years, but it is our hope that with the help we have been promised, it will not be too long in the making. However, all the work that will have to be done will be well worth the effort if the catalog can be completed.

KENNETH MINUSE, *Chairman*  
ROBERT H. PRATT, *Vice-Chairman*

## Report of the Finance Committee

Our Treasurer has rendered a good report for the past year on the financial condition of the Society. This has been brought about by generous contributors, the sale of JOURNALS and some of the burden of the cost of photographs and cuts used in our JOURNAL having not been passed on to the Society. We are hopeful this additional revenue will continue.

However, we must face other factors in this inflationary era in the cost of producing our JOURNAL. To counteract this eventuality, first we must retain our present membership, second, increase the membership rolls and third, which is all important, share with others the knowledge some of us possess by submitting articles which bear on philately or numismatics or both, to be published in our JOURNAL.

During the past two years we have added to our roster members interested only in paper money. Unless there is substantial evidence of our JOURNAL carrying material fitting their needs, we can anticipate drop-outs. I hope everyone will realize the importance of this statement, which I wish to emphasize in this report.

THOMAS F. MORRIS, *Chairman*

## In Memoriam

### Hans G. Zervas

The Essay-Proof Society lost one of its earliest charter members on November 10, 1968, with the death of Hans G. Zervas in Waukon, Iowa. Mr. Zervas, formerly of Flushing, New York, was member C15 and very active in the formation of the Society in the mid-1940's. He was also known as a specialist in the Hermes head issues of Greece and translated the Kohl handbook on the subject for *The Collectors Club Philatelist*. Mr. Zervas is survived by a son, John.

# The Pictorial Issues of French Colonies, 1891-1941

## A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 99, Page 115.)

### A-1: The French Guinea Issue of 1904-05

The two designs of French Guinea, one for postage and one for postage-due, which went on sale (at the Paris *Agence*) in November 1904 and February 1905, respectively, were the first in the regular succession of typo colonial pictorials that followed the demise of the experimentals in recess of 1900-03. But they are in some respects out of character of the rest of this generation because they were conceived before the Ministry had settled its general ideas on the typo pictorials for the forthcoming years.

The names of the designer and engraver are inscribed on the stamps only by the initials "T.P." and "H.A." and their full names are nowhere mentioned in the philatelic literature. Could they be mere staff technicians of the *Atelier de Fabrication de Timbres* or was the designer an amateur or hack artist chosen by the colony or the Ministry in deference to some officials? However, according to F. Marcevaux (*Rev. Phil. Fr.*, 1904, p. 6), the designer was a member of "L'Institut" (de France ?). In any case the contrast with the later issues of the Generation is notable, wherein the name of the designer or the engraver or both is always spelled out on the stamp. Evidently the Guinea artists were not prominent enough to require public mention. On the other hand we recall that the Obock-Djibouti designs of 1893-4 did not even carry any initials, the practice of including the designer's or engraver's name beginning with the privately-printed recess issues of 1900-03.

About 1902 the governor of French West Africa is said to have published a circular announcing his intention to have for each colony of FWA separate issues of four designs each (three postage, one dues) showing subjects "appropriate to the particular colony." The plan was to have each colony vote a share of the costs and recommend the subjects for the designs. When the Conseil General of Senegal voted money in November 1902 for the preparation of a set of three stamps, we learn that the governor of FWA had another motive up his sleeve, for the resolution indicated that the stamps for each of the colonies would be inscribed "Afrique Occidentale Francaise." The governor wished to emphasize the unity of FWA and play down the rivalry between the individual colonies. Now, then, we are really surprised to see that the Guinea stamps, which were not engraved until sometime in 1904, are not inscribed AOF! Are we to surmise that the governor and Conseil of Guinea had some influence in Paris to override the wishes of the FWA governor?

Guinea must have been very eager to have its stamps, for in the few months from 1902 to mid-1903 it had voted the money and selected the designs, essays of which were released to the press in September or October 1903. Meanwhile the governor of FWA apparently changed his policy, as no other of the FWA colonies got its own designs—instead an omnibus set of designs was issued for all these colonies in 1906. The high cost of separate designs for each colony was probably the reason, which is confirmed perhaps by the fact that Guinea only managed to come out with two designs instead of four. Also the vote of November 1902 by Senegal mentioned above may have actually been for its share of the omnibus designs, the governor having already changed his mind by that time. In that case Guinea's issue was an act of intransigent independence.



## a.) The Pulas Shepherd Design

Marceveau in the article referred to above mentions that the subject in the 1904 Guinea postage design was an *almany* (village chief) of Guinea and probably taken from a photograph. For many years the catalogs have listed this design as representing a shepherd of the Pulas tribe, information which presumably must have come from some official source. Marceveau, noting the FWA governor's policy to have the designs appropriate to the colony, questions whether this shepherd is "peculiar to Guinea"—for to him it merely looked like "a musselman dressed in the sort of clothes that are typical of a good third of the African continent." Only an expert on Guinean and African cultures could settle this point, and conceivably the governor's staff and the Paris officials did not know much about all this—if the photograph was taken in Guinea that was sufficient for them! (Maury informs us (*Coll. T.-P.*, 1907, p. 57) that the subject on this stamp is also one of the motifs on the monument put up at Chartres in memory of the former governor of French West Africa, Noel Ballay.)

In this connection, Marceveau offers some interesting but puzzling information. In reporting on the projected plan of FWA for a set of pictorials with appropriate scenes for each colony, he tells us that some designs which had in early 1903 been agreed upon at Conakry by the Guinea officials were later in 1903 being questioned and might be withdrawn. These designs, which were made in large-sized wash drawings by a colonial functionary, of initials "M.G.," included the following subjects:

1) three porters with their walking sticks in hand, marching in Indian file with packages on their heads (to personify the means of carrying mail and freight in the interior of the colony)

2) coconuts (or palm nuts) being harvested by a native climbing a tree by pulling himself up the trunk with aid of a vine hanging from the crown

3) the port of Conakry with packetboats and smaller vessels docked in the harbor

4) for the postage-due stamp: two women, a Soussou and a Foulah, shaking hands, to symbolize the peace between tribes under French protection

5) an alternate for the postage-due stamp: an ornamental motif on the banana culture, source of an excellent Guinea product.

Although Marceveau did not think these designs would be up to the Belgian-Congo standard, and was hinting they might be rejected for some reason or other, what surprises us is that the first two designs listed are precisely the ones that years later (1913) were used for the stamps of Guinea and Dahomey respectively, engraved by de la Nezière! But why were they rejected by Guinea in 1903 in favor of the 1904-05 issue? The port of Conakry, of course, was not a "native" scene, although local and Guinean, and the other subjects obviously not very peculiar to Guinea. Were the Pulas shepherd and Futa-Djalon negress more Guinean than the above or more appealing to native pride? — subtle distinctions perhaps, to which local officials were probably more sensitive than Paris and philatelists might suspect.

The Pulas shepherd sits on the ground in flowing robes and turban, eyes skyward, and long-staff in hand. There is ornamentation at the sides in the form of fronds of palms (!), a different species on each side. The designer's essay painting or drawing differs somewhat from the issued stamp in the inscriptions at top and bottom, but the engraver reproduced the shepherd quite faithfully. However, in the stamp the shepherd's robes and the palm fronds are highlighted to contrast with the background of ruled lines added by the engraver, and most of the inscriptions are black on white instead of white on black. In that way the engraver sought to outline the images with lines and substitute white space for black space, a desirable principle for relief engraving. Unfortunately the background ruling is too heavy and regular so that the printing of the stamps on



Essay drawing of the Pulas shepherd design (from Coll. de Timbres-Poste, 1903, p. 356)



Master-die Proof in black of the adopted Pulas shepherd design

heavily tinted papers made the overall effect rather dark, unclear and dense. Thus if the die proofs in black on white seem to be clear and effective, the stamps are ugly.

As for the style of this work, one can say that it is a far call from that of the Obock-Djibouti which were the last and only previous typo pictorials the AFT produced. The fantastic excesses of ornamentation are now eschewed, but the refinement of detail is also missing, replaced by a coarse, heavy-lined treatment which no doubt was thought adequate for the rather simplified Pulas shepherd design. As we shall see, this coarseness became characteristic of the colonial typo pictorials for many years hence. We think (as others have suggested) this was not an artistic tenet but a concession to the technical practicalities of economical stamp production. The same tendency is observed in late 19th and early 20th century typo stamps of many countries, and the AFT had learned the lesson in its experience with the Sage issues of France.

Although the shepherd issue continued the concept of showing native scenes, its conventional small size and limitation to monocolour and to only one design departed from the general tendency established in the experimental Generation and followed in the rest of the regular typo Generation, to use large format, bicolor, and more than one design per issue.

Little was said about the shepherd issue in the philatelic press, which had pretty well drained its store of expletives on the Congo-Somali issues and probably did not see in it much to either condemn or praise. It is hardly a memorable issue among the colonial pictorials and we do not understand how a collector of such sensitive taste as Comte de Pomyers could recently exclaim that the "shepherds are very pretty and constitute a delicious page in the album" (*L'Exchangiste Univ.*, 2758/9, p. 201).

#### b.) The Futa-Djalon Negress, 1905

The postage-due set to accompany the Pulas shepherds appeared at the Paris *Agence* in February 1905. Again we only know this subject as a Negress of the Futa-Djalon district (mountain area of western Guinea) from the attribution in the catalogs —





Essay drawing of the Futa-Djalon Negress design (from Coll. de Timbres-Poste, 1905, p. 18)



Die proof in black of adopted Futa-Djalon Negress design. The numeral space being white suggests the numerals were engraved on transfer (reversed) matrices.

Marceveau (1904) identified her merely as a “femme indigene,” which is obvious. The serious dignity of this erect and well-formed figure recalls the fierce Bakaloi amazon of the 1900 Congo issue, but as she is only carrying an urn in one hand rather than a spear we assume her intentions are peaceable. The engraving has a considerable alteration of the original essay in regard to the frame and lower inscriptions. The essay has the word “POSTES” and thus we know the designer had originally conceived it or was commissioned to draw it for postage use. Now the word “TAXE” appears, of course. Ornaments of a caduceus and an anchor at the sides of the essay are replaced by columns lettered vertically (and inconspicuously) “POSTES.” These changes did not improve the design. Even in the die proofs the background both of the subject and the lower frame is too heavy, although the dark ground does help to set off the white skirt and the lighter sky-ruling contrasts with the dark torso. The banal arrangement of the cartouches with inscriptions makes this a less artistic work than the Pulas shepherd stamp. Since the stamps (except the 50c) were printed on a lightly tinted paper, the defects of the engraving are only magnified.

Marceveau (*op. cit.*) thought the design had the air of an alms-collector at the market (“give for the needy of the colony, please”), and rightly complains of the over-reduced dimensions.

### The Essays and Proofs

Illustrated herewith are the essay drawings reproduced in the philatelic press from photos released by the Ministry in September or October 1903. We have never seen any reproductions of the “M.G.” essays described by Marceveau. The originals were probably large-size wash drawings, even where the subjects were copied from or based on photographs. Die essays like the drawings are listed by Yvert of both designs, hence the changes were made after the first dies.

The master-die proofs of the adopted shepherd design show the circular surround and circular outer margin of the die block. This was one of the last of the circular die blocks used at the AFT, as later dies of France and colonies seem to be rectangular or

square. Note that this proof has the numeral space black, the numerals being engraved on secondary dies. The master-die proof is known in black on carton and on India paper. Secondary die proofs on bristol with numerals (4c reported) exist though we have not seen them.

The die proofs of the adopted Futa-Djalon Negress type that we have or have been reported are all on bristol, in black and in colors (blue, brown, green, etc.). They are without numerals, the numeral spaces being *white*, (!) and the surrounds are narrow and without clearance from the design. We are uncertain whether the outer part of the surround was masked in pulling or cleared on the die with a router or burin. It is very unusual to see a die without clearance between frame and surround.

The Yvert specialized catalog (1936) lists a blue die essay in the design of the drawing essay but with 25c numerals instead of 10c as in the drawing. This is odd because no 25c denomination was printed in the stamps.

No plate proofs of this issue are known to us.

(To be continued)

## Czech Caricatures of Cultural Personalities

Despite political upheavals, Czechoslovakia continues to issue technically superior and aesthetically innovative stamps, one group of which is the "Cultural Personalities of the 20th Century in Caricature." Americans will be gratified to find Charlie Chaplin and Ernest Hemingway among them. The others are Pablo Picasso, George Bernard Shaw, Maxim Gorki, Karel Capek and Taikan Yokoyama. The last two mentioned were a Czech journalist, dramatist and exponent of the proletariat, and a Japanese artist of the traditional school, respectively.

The caricaturist of these men is Adolf Hoffmeister, a painter and professor of graphic art for films at the Academy of Applied Art in Prague. His conception of Shaw is all bristly beard and hair, of Picasso, rock-like angularity. Chaplin is shown in a balancing act, while Hemingway is treated rather benevolently.

Starkly simple, with much white space, the stamps are printed by "rotary die stamping combined with multi-colored intaglio printing," according to the official press release.

## Looking at Literature

(Continued from Page 25)

On November 1, 1893, Mr. Morris was appointed "Chief of the Engraving Division" in the office of the Bureau of Engraving and Printing, Washington, D. C. where he remained for the balance of his life. Over 50 pages are devoted to his work in the Engraving Division of the Bureau.

All the stirring events occasioned by the Bureau taking over the production of the 1894 U. S. postage stamps are given in detail. The full intriguing story of the designing, engraving and production of the U. S. Silver Certificates of 1896 is described in great length and detail.

The book contains over 200 very fine illustrations and is printed on good glazed paper. It is highly recommended that it be placed in the library of every student of philately and numismatics.

KENNETH MINUSE



# Postage Stamp Aesthetics

## The Art of and on The Postage Stamp

By Barbara R. Mueller

(Continued from JOURNAL No. 99, Page 133.)

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### Chapter VI.

#### ADAPTATIONS AND REPRODUCTIONS

The mere copying of an accepted work of art does not always predicate an artistic postage stamp, but it does increase the odds for an attractive stamp. The decision to use a work of art as the dominant feature of a design imposes serious restrictions and responsibilities on all artists and artisans participating in the production of the stamp. There is the challenge to select a work appropriate to the nature of the stamp, to create a setting worthy of the masterpiece, to preserve its dignity, to project its warmth, and to execute a faithful reproduction. But for the collector's purposes, both successes and failures are listed here; the derivative work of art rather than the stamp design is the primary consideration.

#### CATEGORIES

A reproduction is an imitation, a likeness. An adaptation is an adapted or adjusted form; unlike a reproduction, it implies modification. The selection of the model for either is of major importance. There are many media and forms in the major and minor arts which are amenable to reproduction or adaptation in postage stamp design—ancient maps to woodcuts. Every year more are added to the list of iconographic derivations, but three have been favored over all others—painting, both easel and wall, sculpture, and architecture.

Portrait paintings are, of course, the most common sources of information for the stamp designer when he is called upon to feature the visage of a personality of the pre-photography era; that is, all recorded time before mid-19th century. The resultant stamp calls attention to and honors the subject, rather than the painter. Therefore adaptations are favored over reproductions, as a study of the tangled sources of the portraiture on U. S. stamps will confirm. Official Post Office Department records constantly repeat the phrase "designed by . . . after the painting (or bust) by. . . ." Gilbert Stuart's Atheneum portrait of George Washington was adapted for the 10c 1851, 10c and 12c 1861, 6c 1869 (position reversed), 2c 1902, 2c Bicentennial of 1932, and the 3c regular issue of 1932.

The use of paintings in other classifications—landscape, genre, etc.—is generally intended as a tribute to an artist or a culture (or it was in the pre-Persian Gulf Sheikdom days). For instance, to honor Fra Angelico on the 500th anniversary of his death Italy issued two stamps in 1955, types A385-86, reproducing details from his frescoes "St. Stephen Giving Alms" and "St. Lorenzo Giving Alms." (On the latter, the Saint himself is not portrayed, but only a detail showing the group to his left in the original fresco.) Occasionally, a painting is used to dramatize or symbolize an entirely unrelated subject. Italy, a prolific user of adapted and reproduced paintings, selected "St. Michael Overpowering Satan" by Guido Reni for A370 to honor a 1954 assembly of Interpol, the international police organization. Admittedly, the designer was sagacious in his choice of such a clear symbolism of justice prevailing over evil.

Ambitious designers and their superiors have never been dismayed by the adjustment to stamp size of wall or vaulted roof size frescoes and murals. They select one detail or motif for adaptation and, surprisingly enough, achieve moderate success. The Savonarola portrait on Italy A339 was taken from a fresco by Fra Bartolommeo in San Marco Church, Florence, yet its intimacy belies its origin. Michelangelo's "Libian Sibyl" from the Sistine Chapel ceiling shows up on Libia A6 between characteristic supporting architectonic columns. Much more logical and honest is Greece A69 of 1937. The "Leap of the Minotaur" from the palace at Knossos completely and clearly fills the vignette area with the spirit of the Aegean.

We in the United States are particularly guilty of truncating the fresco. The most successful effort, relatively speaking, was the International Geophysical Year Issue of 1958. Designer Ervine Metzl determined to forego the use of the trite symbols for this cooperative effort. Spinning globes and Sputniks were discarded in favor of the hand of God touching and giving life to the hand of Adam, from Michelangelo's Sistine frescoes. Not content with this acknowledged masterpiece, he slipped in a fiery sun in garish natural color. Public reaction was one of bewilderment; few people were aware of the use or misuse of the fresco detail.

Aside from the pictorial elucidation type of historic and patriotic painting, the Italian Renaissance, Flemish, Dutch, and Spanish "masterpieces" are the most frequently used sources of reproductive and adaptational material. Painting since the 18th century has only recently mellowed sufficiently to please the timid bureaucrat. The French colonial authorities bravely used Gauguin's "Women of Tahiti", "The White Horse", and "Nafea faaipoipo" on French Polynesia nos. C25-26 and French Oceania no. C21 in 1958 and 1953, respectively. Each large, multicolor engraving is worthy of its subject. Together they comprise one of the loveliest trios in stamp art. After this experiment the mother country launched its popular art series, with the emphasis on impressionists reproduced in 52 x 40 millimeter format. Picasso's major contribution has been a lithograph of a fantail pigeon or "peace dove" adapted by the Communist satellite countries to their propagandistic purposes. See Poland A176 of 1950. Czechoslovakia's A167 of 1951 also includes the artist's signature. In 1966 that country issued a 60 x 30 millimeter, exquisitely engraved reproduction of the artist's huge "Guernica."

Sculpture vies with portrait painting as a popular source of stamp design. The bust of a monarch or statesman is an excellent vehicle for conveying dignity and authority. Since most such busts were done by minor artists, stamp designers have felt no compunctions in freely modifying their work. And in many cases, what appears to be a reproduction of a marble bust is but a reproduction of a simulated bust or pseudo-sculpture that exists only in the designer's imagination. One exceptional case is the Queen Juliana issue of the Netherlands, A82 of 1953-58. Designer Sem Hartz devised the unique procedure of modeling a bust of the Queen in a plastic medium, photographing it from several angles, and drawing a reproduction of it from the photos, thus preserving the three dimensional effect. The resultant bust was left colorless against a colored background to heighten its tactile values. (The contrast of sculptural form to color in the background makes such designs stand out.)

Sculpture reproduced as a tribute to an artist or culture ranges from Michelangelo's "Pieta" in St. Peter's on Argentina SPAP2 to the Kamakura Buddha on Japan AP6. Both were photogravure productions, but the Pieta would have been much more impressive in intaglio engraving. The iconography of this semi-postal stamp issued to benefit the Eva Peron Foundation conveyed in allegorical terms the sorrowing Peron and nation mourning "Evita", a brazenly sacrilegious adaptation.

Almost all periods and types of sculpture representing the major cultures are depicted on stamp designs. The weakest area is that of sculpture used as part of architecture. Gothic cathedral sculpture is shown on Austria SP118 of 1946; four variations of this basic design reproduce statues, tomb reliefs, and altar ornamentations. The "Smiling



Angel of Reims" from the west portal of that cathedral graces France SP11 of 1930. The difficulties in isolating a segment of a frieze and preserving its closely knit significance and natural limits has discouraged more extensive adaptations.

Architecture itself is a most important element in several iconographic groups, yet designers have been decidedly casual in their presentation of it. Even when a structure is the primary design motif, they do little more than translate a photograph into another medium. Indeed, there are many who believe that architecture is an unsuitable subject for stamp design because the two-dimensional format of the piece of paper represses the spatial relationships so vital to the proper appreciation of the art.

Nevertheless, buildings galore grace or disgrace thousands of stamp designs. Government buildings, particularly post offices, are favored by postal officials suffering, perhaps, from a sort of institutional nepotism. Church edifices run a close second. In spite of the supposed incompatibility of architecture reproduced in a flat medium, many engravings of interiors and exteriors capture the religious spirit inherent in the original. France, in particular, has gloried in the reproduction of her Gothic ecclesiastical architecture. The soaring Gothic spirit has produced some soaring stamps, notably types SP139-143 which include the interiors of Chartres and Beauvais.

The art of architecture has found little expression in stamp design, aside from the religious aspects. When the layman thinks of architecture, he thinks of Frank Lloyd Wright, the Parthenon, and a New York skyscraper. As yet, the only celebration of Wright's work appears in the background of the 2c stamp of 1966, which shows a glimpse of the Guggenheim Museum, but Greece has more generously provided us with straightforward, pedestrian views of her ruins. See A41, the Temple of Hephaestus; A42, overall view of the Acropolis; and AP7, the Temple of Apollo at Corinth. The three orders of Greek architecture are exemplified by the Doric columns on A63, the Ionic on A8, and the Corinthian on A9 serving as supporting framing in each design. The most celebrated of the skyscrapers may well be the United Nations slab in New York. The organization itself has used it on A2 of its first issue of 1951. It reappears on Liberia A135, Guinea Republic A16, and Poland A291 among several others. The United Nations project to preserve the monuments of Abu Simbel from flooding by the Aswan Dam in Egypt elicited a flood of architectural reproductions of the familiar Temple of Ramses and such less-familiar works as Trajan's Kiosk at Philae (Vatican City No. 380).

Photography, hovering about the invisible border between fine and applied art, serves as a tool of the artist and technician in stamp design. Thus far, a photograph has not qualified for adaptation or reproduction by virtue of its purely aesthetic qualities. Only rarely has it been selected as a communicator of the emotions of the instant. Foremost among this scant usage is Joe Rosenthal's "Flag Raising on Iwo Jima", subject of our 1945 issue, type A376. Fortunately, the designer permitted it to speak for itself by simplifying the inscriptions and eliminating borders.

The other arts that can be enjoyed visually—applied, minor, decorative, industrial, or call them what you will—have provided a surprisingly substantial number of iconographic inspirations. Their usage, however, is not as well documented philatelically. Whereas the fine arts adaptations and reproductions have been cataloged and discussed in every detail by the organizations and in the publications listed in Chapter IX, the other arts remain virgin research areas. Therefore, several informal and admittedly incomplete check lists to tantalize and stimulate are included here.

(To be continued)

## Why Collect Proofs and Essays?

(Continued from Page 13)

collection in exhibition (and they are so right!). The problem here is to know what to include and where to stop! Then there are those who "specialize" in proofs, some as an object of research, but more likely because proofs are generally beautiful (more beautiful than the stamps) and even as an investment or speculation. In the latter approaches, only taste and the pocketbook rather than philatelic knowledge set the limits.

The notion that proofs are "works of art" (fine art, not artisanry) seems to us somewhat naive—they are no more or less so than the stamps, but of course the presentation is better. As for investment, we have no evidence that proofs in general do any better than high-grade stamps, classics in superb condition, etc., if as well. However, as with stamps, certain items may show a spectacular rise, mainly subjects popular with topical collectors. The feeling seems to be that because proofs are made in small quantities of five to a few hundred, their inherent scarcity will always insure a good price even if the demand is not great. As a statistical average this is probably true. One difficulty in figuring the future value of individual proofs lies in the lack of knowledge of exactly how many were made and how many will find their way into philatelic hands. However, as the dealers will tell you, demand is much more important than rarity in determining the *current* price of proofs. The French catalogs that list and price proofs seem to price according to what the compilers last had to pay for them, so that one dealer may sell a certain item for half of what another one does. The listings in Yvert, Berck, etc., are very incomplete in some categories and inadequately classified, the prices meaningless, and apparently of limited impact. Airmail proofs, however, are in great demand mainly because of the listings in Sanabria's catalog, and hence bring higher prices, although Sanabria's prices often seem to be rather theoretical. As it has been for stamps, once suitable catalogs are available the demand for proofs and essays will build up accordingly. Proofs of many issues never get out of official files or museums, and the availability of proofs is thus very "spotty." There is a tendency for some countries (France among them) to make and "release" more proofs (of certain types from hardened dies) as the demand for them increases—where this is going to lead is anyone's guess.

Generalizing about proof collecting is probably dangerous, for the situation is rather different from one country to the next. In most cases, the countries with many proofs available to philatelists are the ones which contracted their stamp production to private firms. But France is an exception in that its proofs are generally plentiful and available even though mostly produced by the government. Curiously, and perhaps for this reason, the study of French proofs has been shamefully neglected by serious collectors. Maury was greatly intrigued by the essays ("projets") but was inclined to take the proofs for granted. Only very recently have leading students such as Fromaigeat and Joany begun to take a deep look at French proofs. De Lizeray and his disciples in their works on the 20th Century issues seem to be much more interested in the dies and plates than in the proofs, which is logical since the dies and plates are so readily available for study at the Postal Museum. The proofs of the French issues from about 1935 on, when the design and production of the stamps began to greatly improve, are the happy hunting ground for the proof collectors, airmail specialists, and topicalists.

As a sidelight to the French proof situation, we might mention again that the demand for "artist's (engraver's) proofs" brought such a great pressure on the engravers to make extra (hardened) master-die proofs to give or sell, that the government (1956-) had to require them to make proofs only from the unhardened die and no more than 18 and to obtain hardened-die proofs from the printery under control. However, the great increase in quantities of proofs made in France in recent years cannot be blamed on the engravers, for mostly it has been due to the PTT's desire to appease the requests from

(Continued on Page 46)



Secretary's Report

By KENNETH MINUSE, Secretary

1236 Grand Concourse, New York, N. Y. 10456

Members Admitted

- 1121 Clain-Stefanelli, Dr. V.
- 1122 Powell, John B. Jr.
- 1123 Katen, Frank J.
- 1124 Rothert, Matt H.
- 1125 Levitt, Andrew

Applications Received

- 1126 Audi, Dr. Eugene J., P. O. Box 68, Glenn Rock, N. J. 07452 (U. S. Essays & Proofs, Plate Block Numbers) by Kenneth Minuse
- 1127 Roethke, Carl L., 1759 Gratiot Ave., Saginaw, Mich. 48602 (Michigan Obsolete Paper Money) by Kenneth Minuse
- 1128 Hyde, Barbara Rader, 888 South Lipan St., Denver, Colo. 80233 (Editor, *Numismatic Digest*) by Barbara Mueller
- 1129 Gillis, John R. Jr., 77 Mc Lennand Blvd., Brownsville, Texas 78520 (No Specialty) by Kenneth Minuse
- 1130 Allan, Walter D., 2430 Lakeshore Highway, West, Oakville, Ont., Canada (Canada Bank Notes & Proofs) by Glenn E. Jackson
- 1131 Wall, Henry B., 10956 Sidney Place, Garden Grove, Calif. 92640 (Stamps & Coins) by Kenneth Minuse
- 1132 Risueno, Manuel M., Paseo Colon 221, Buenos Aires, Argentina (No Specialty) by Alvaro Bonilla-Lara
- 1133 Stratton, Frank B., 23 Highmoor Drive, Wilbraham, Mass. 01095 (U. S. Postal Cards) by Kenneth Minuse
- 1134 Rubio, Dr. Borris, Sierra Amatepec 120, Mexico 10, D. F., Mexico (Mexico) by Kenneth Minuse
- 1135 Kupa, Dr. Michael, Marcos Utca 44/B., Budapest XII, Hungary (Paper Money of the World) by Kenneth Minuse

Change of Address

- 939 Orton, Walter J., to 2265 Long Road, Grand Island, N. Y. 14072
- 1097 Taylor, William P., to 409 Orangewood Drive, Dayton, Ohio 45429
- 1078 Gareau, John M., to 1420 Carlyle Road, Calgary 9, Alberta, Canada
- 1101 Hegland, Robert R., to 1400 South Jajee St. Apt. A1108, Arlington, Va. 22202
- 689 Mueller, Barbara, to 225 S. Fischer Ave., Jefferson, Wis. 53549

Resignations

- 1088 Saalfeld, Siegfried

Deceased

- 683 Elicabe, Dr. Richard D.

Enumeration of Membership

Net Membership reported in JOURNAL No. 100 .....	266
Gains .....	5
Losses .....	2
Net membership in this JOURNAL No. 101 .....	269
Non-member subscribers .....	21
Applications received for membership .....	10

Dr. Jackson Sweeps APS Show Awards

At the exhibition held in connection with the 1968 American Philatelic Society convention at Rochester, N. Y., Essay-Proof Society President Dr. Glenn E. Jackson received both major awards for his "Postal History of Watertown, Connecticut." These were the Grand Award in the Open Class, a handsome Taylor Stormoscope barometer, and the APS President Willard's Award, an equally attractive Stueben glass plate. Congratulations!

# Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs, the essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

**J. N. Sissons, Ltd., Toronto, Canada. Sale of July 24-25, 1968**

**Canada**

1851-52	3p red, plate proof on India	1P3	24.00
	3p orange, trial color plate proof on India, block of 4	1TC3	52.50
	6p gray, plate proof on India, on card, with vert. "Specimen" in orange, horiz. pair	2P3-Sv	28.00
	6p blue, trial color plate proof on India, on card with vert. "Specimen" in carmine, block of 4	2TC3-Sv	55.00
	12p black, plate proof on India with diagonal "Specimen" in red	3P3-Sd	165.00
1855	½p deep rose, plate proof on India	8P3	23.00
	½p black, trial color plate proof on India with vert. "Specimen" in red, horiz. pair	8TC3-Sv	22.00
1859-64	2c deep rose, plate proof on India, horiz. pair	20P3	23.00
1868-75	5c blue, trial color plate proof on card, block of 4	27TC4	85.00
	6c brown, trial color plate proof on card block of 4	37TC4	80.00
1870-93	1c yellow, plate proof on card	35P4	25.00

**New Brunswick**

1860	5c green, trial color plate essay on India	5E	24.00
	5c brown, plate essay on India, horiz. pair	5E	36.00
	5c brown, plate essay on India with "Specimen" in red	5E-S	14.00
	5c brown, plate essay on India, on card, block of 4	5E	50.00
	5c brown, plate essay on India, on card, block of 8	5E	105.00

**Nova Scotia**

1860-63	1c black, progressive die proof, incomplete background, on India on card	8Px-A	80.00
	5c brown, small die proof (Goodall)	10P2g	57.50
	5c red, small die proof (Goodall)	10P2g	75.00
	5c blue, small die proof (Goodall)	10P2g	80.00
	5c green, small die proof (Goodall)	10P2g	57.50
	8 ½c green, small die proof (Goodall)	11P2g	55.00
	8 ½c blue, small die proof (Goodall)	11P2g	45.00
	8 ½c red, small die proof (Goodall)	11P2g	62.50
	8 ½c brown, small die proof (Goodall)	11P2g	45.00
	12 ½c black, die proof on India on card	13P	34.00
	12 ½c green, small die proof (Goodall)	13P2g	55.00
	12 ½c brown, small die proof (Goodall)	13P2g	45.00
	12 ½c blue, small die proof (Goodall)	13P2g	60.00
	12 ½c red, small die proof (Goodall)	13P2g	57.50



## United States

By Falk Finkelburg

John A. Fox, Inc., New York, N. Y. Sale of July 16, 1968

## Essays

1851	3c black, on India, horiz. pair, vert. crease through right essay. Brazer 33E-Q, 33E-R	500.00
1869	1c black, die essay on India mounted on card . . . . .	Brazer 112E-Db 160.00
1870	2c deep rose, large die essay on India . . . . .	Brazer 146-Be 70.00
	10c brown, die essay, die sunk on card . . . . .	Brazer 150E-Bb 80.00
1898	1c dusky violet & black, bi-color die essay on India, vignette as used on \$1 value . . . . .	Brazer 285E 400.00
	\$1 liver-brown, large die essay . . . . .	Brazer 292E-D 275.00
	10c, 15c, 50c, \$1. Photographs of wash drawing design mounted on thick gray card 87x113mm. on which is written "May 1911 erased," "July 17, 1911. Approved Frank H. Hitchcock P. M. Gen." Stamped on back "Stamp Division, P. O. Dept. May 15, 1911," unique . . . . .	1111.00
	3c carmine-rose, engraved die essay of unaccepted design, on 40x30mm India, unlisted . . . . .	Brazer Q3E-A var. 525.00
	50c carmine-rose, engraved die essay of unaccepted design on 42x30mm India, unique . . . . .	Brazer Q10E-C var. 475.00
	\$1 carmine, Parcel Post, incomplete design (no shading in back- ground) on white paper . . . . .	Brazer Q12E-B 110.00

## Proofs

	3c purple, (triangle II) large die proof on India mounted on die sunk card 146x162mm . . . . .	(253P1) 37.50
	5c blue, large die proof, albino die No. and imprint below pulled directly on die sunk card . . . . .	(281P1) 90.00
	10c orange-brown, Type II, large die proof on India with Die No. C-229 and albino imprint below, mounted on die sunk card 84x85mm . . . . .	(283P1) 170.00
	15c olive-green, Type II, large die proof on India with negative Die No. C-230 and portions of imprint below, mounted on die sunk card 84x84mm . . . . .	(284P1) 110.00
	2c orange-brown, trial color large die proof on pale green wove paper 39x41mm, unlisted . . . . .	(332TC1 var) 120.00
	8c bright green, trial color die proof on pale yellow-orange wove paper, stamp size, unlisted . . . . .	(337TC) 140.00
	10c orange-brown, trial color die proof on pale red wove paper un- listed, unique, stamp size . . . . .	(338TC) 150.00
	15c dark blue trial color die proof on pale yellow-orange wove paper, stamp size, unique . . . . .	(340P) 170.00
	50c violet, trial color die proof on blued wove paper, stamp size, unlisted, unique . . . . .	(341P) 210.00

Robert A. Siegel, New York, N. Y. Sale of June 4, 1968

	2c black, small die proof . . . . .	73P2 (50.00) 100.00
	90c violet & black, plate essay on stamp paper . . . . .	Brazer 122E-Cc 37.50
	1c brown, Franklin vignette facing right, engraved vignette mounted in center of water-color sketch of frame, with pencil notations for lettering . . . . .	220.00
	1c dull lilac, with Franklin facing right, die sunk . .	Brazer 145E-Bd 105.00
	1c green, trial color large die proof, unlisted . . . . .	145TC1 140.00
	1c vermilion, trial color large die proof, die sunk on card . .	145TC1 170.00
	1c blue, large die essay on India, unfinished design with spandrels shaded, but no shading in ornaments. Has albino imprint of National Bank Note Co. . . . .	Brazer 206E 140.00
	1c bright green, trial color large die proof, die sunk with Nat'l. Bank Note Co. imprint . . . . .	206TC1 140.00
	1c-\$5 Columbian card proofs . . . . .	230-245P4 180.00
	1c-\$5 Columbian card proofs, \$5 has corner crease . . . . .	230-245P4 140.00
	1c-\$2 Trans-Mississippi large die proofs mounted on small, (3x3 3/4) die sunk cards . . . . .	285-293P1 760.00

1c-90c Officials, plate proofs on card O1P-O9P, O15P-O24P,  
O35P-O56P, O72P-O93P4 ..... 32.50

**Robert A. Siegel, New York, N. Y. Sale of Aug. 13, 1968**

5c and 10c brown and black, reproduction plate proofs on card  
3P-4P4 (44.00) 44.00  
1c-90c 1861 issue small die proofs, all on gray card except 74P,  
11 diff. .... Bet. 63-78P2 (210.00) 200.00  
1c orange-brown, 1869 essay on stamp paper imperf., block of 4  
Brazer 112E-Dc 36.00  
1869 1c-90c pictorial small die proofs, mounted on gray cards 112-117P2,  
119-122P2, 129P2 ..... (340.00) 380.00  
1869 1c-90c pictorial, plate proofs on card 112-122P4 ..... (72.50) 80.00  
1869 15c-90c pictorial card proofs with inverted centers 120Pa-122Pa,  
129Pa ..... (1400.00) 1800.00  
1c, 2c, 3c, 7c, 12c, 15c, 30c, Continental India proofs mounted on  
card. 156P, 157P, 158P, 160P, 163P, 165P, 162P. Matched sets  
of top and bottom imprint and plate number blocks of 14, the  
30c unlisted thus ..... (2817.00+) 2100.00  
1c-\$2 Trans-Mississippi, bicolor large die essays, mounted on die  
sunk cards ..... Brazer 285-293E 380.00  
1c-90c Trans-Mississippi, small die proofs, mounted on gray card  
285-293P2 (335.00) 340.00  
1c-10c Pan-American large die proofs mounted on die sunk cards,  
reduced size ..... 294-299P1 (240.00) 340.00  
10c rose-red, Special Delivery, trial color large die proof on India  
mounted on large card ..... E6TC1 550.00

## Britain's New Queen's Head of 1967

The new series of British definitive stamps issued in June and August 1967 feature a much-touted design supposedly the equal of the Penny Black. The profile portrait of the Queen was prepared by Arnold Machin, who has done similar work for use on the coinage of a number of Commonwealth countries.

Mr. Machin, R. A., was born at Stoke on Trent in 1911, and studied painting and sculpture at Stoke on Trent and Derby Colleges. He specialized in sculpture at the Royal College of Art and has held a number of teaching posts. His sculptured works include *Spring*, now in the Tate Gallery, which also possesses *Saint John* and *The Annunciation*. He has had a life long interest in ceramics and has produced designs for Menton, Derby, Wedgwood and Worcester. He has also done murals.

## Why Collect Proofs and Essays?

(Continued from Page 42)

greedy officials. This is why some people call the French proofs a "racket." But actually such a condemnation should only apply to the artificial types of presentation proof called "épreuves de luxe" (die) and "non-dentelés" (plate) which are of little or no value for philatelic study nor to show the history or production of the stamps.

Thus the reasons for collecting proofs and essays are as diverse and as sensible or crazy as for collecting stamps, and, as with stamp, so soon as adequate information about them becomes regularized in catalog form a lot more people will want them for no other reason.



## British Stamp Design Committee Rebuffed

Britain's EFTA stamps issued Feb. 20, 1966, showing dockside and airport scenes, were designed by Clive Abbott, who also did the Post Office Tower stamps of 1965. However, according to a GPO press release, his designs were not those chosen by the Council of Industrial Design's Stamp Advisory Committee. Following normal practice all the designs for the stamps were seen by the Council, which then made its recommendations. However on this occasion, after "careful consideration of the Advisory Committee's preferences, the Postmaster General reluctantly felt unable to accept them for reasons of content rather than design". The membership of the Advisory Committee consisted of James Fitton, Cecilia Lady Sempill, Milner Gray, Professor R. Guyatt, Abram Games, Sir John Wilson, and F. H. K. Henrion.

A 90-year-old clergyman was added to the growing list of British stamp designers when the wild flowers series block of four was issued April 24, 1966. The Rev. W. Keble Martin was born in 1877 and became an enthusiastic nature lover early in his youth. He took botany as a degree subject when he went to Oxford. He was an active member of the two Botanical Exchange Clubs and of the International Botanical Congress of 1930 and was elected a Fellow of the Linnean Society in 1928. His book *The Concise British Flora in Colour* is the triumphant outcome of 60 years of meticulous and devoted study, research, note-taking and draftsmanship.

The 9d. and 1s.9d. stamps in the series were designed by Mary Grierson, an official artist at the Royal Botanic Gardens, Kew.



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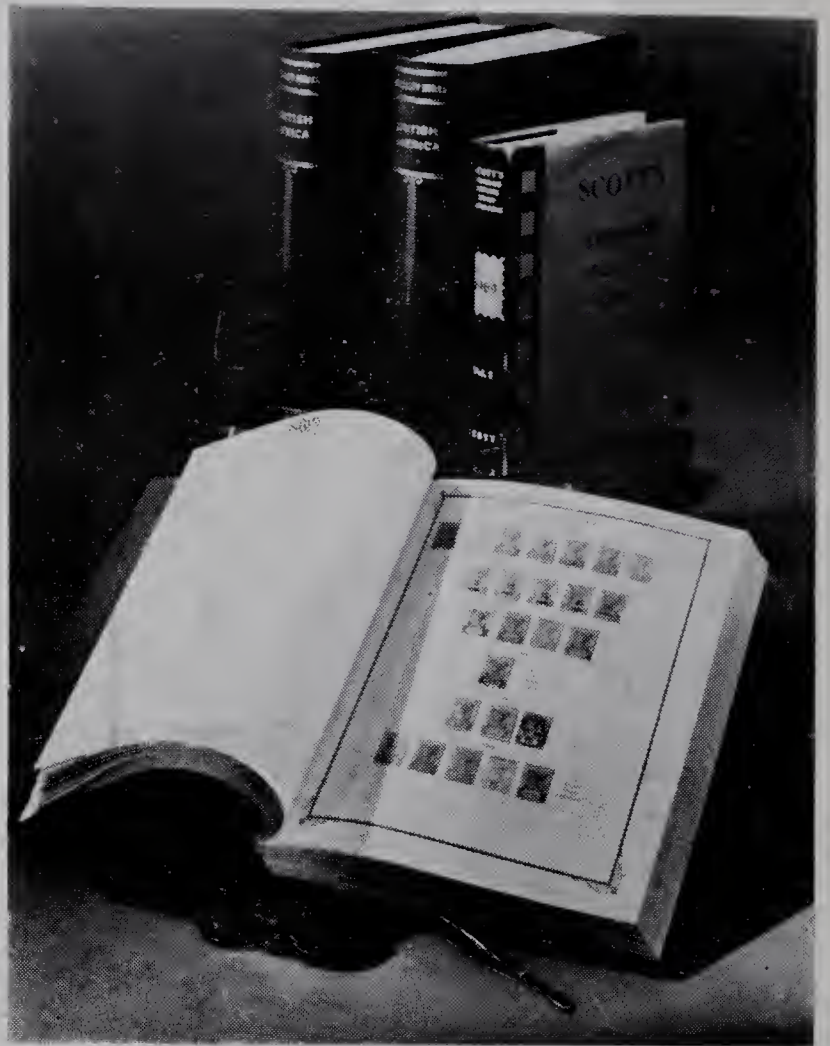
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